

MAGAZINE OF ART

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A SYMPOSIUM:

THE STATE OF AMERICAN ART

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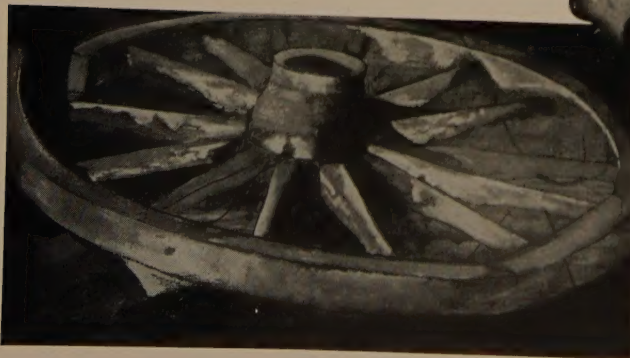
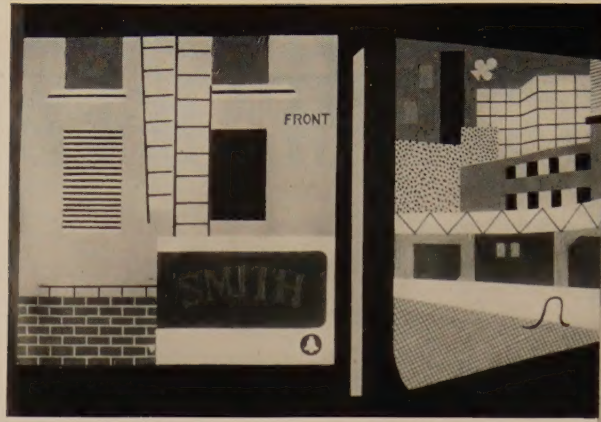
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A SYMPOSIUM:

THE STATE OF AMERICAN ART

THE war years produced an atmosphere unfamiliar in American art: cut off from European centers, and supposing in any case that little was going on abroad; in close contact with those European artists who worked here during the war; given impetus by the program of Governmental support during the preceding years; the atmosphere of American art took on a new concentration and intensity. It was generally assumed that American painting and sculpture had come of age.

It is the purpose of this questionnaire to investigate the state of American art today, given the perspective of the last few years upon our development and the comparable evolution abroad.

1. A quarter century ago Robert Henri wrote "In a great many writings and in much conversation I have noted a tendency to consider the paintings of a man who has never been abroad more American than those of a man who has been abroad. One may as well say that Benjamin Franklin left his American spirit in Philadelphia when he went to Europe."

Through the twentieth century American artists have been touchy about their relation to developments abroad. Some have been frankly converted to the superiority of the contemporary European masters (seen here and abroad), and have determined to carry on in the ways so begun, whether such art should be called "American" or not. Others have resented the implication of "dependence" and in reaction (some of it extremely vocal!) have announced their complete independence of the Old World and have tried to ostracize or ignore styles of which they did not approve.

In terms of the present a three-fold question arises: Is there a well-marked trend or direction of style in American painting and sculpture today? Second, whether or not this is the case—i.e., whether diversified or unified—is what is being done in the United States today of sufficiently marked character to warrant being called "American"? And thirdly, how does it appear to you that American art today—i.e., in the neutral sense, the work actually being carried on in this country since the war—stacks up against the Old World in quality of individual accomplishment and vigor of general activity?

2. In his lectures here last spring Herbert Read suggested that our habitual modes of dividing recent art into the extremes of "abstraction" and "naturalism" no longer apply to current creativity. He proposed the idea that, far from being antagonistic, these two tendencies are equally strong within the individual and correspond to divergent emotional directions—so that they can be practiced

simultaneously by the same artist, his (unconscious) choice of style depending upon his mood of the moment. Do you think this is true at present?

In a way, this problem for the individual artist is but an intensification of the broader problem of an "eclecticism of styles" in artists' practice and public taste. Though many artists engage in a "battle of styles," profoundly convinced of the virtues and validity of one alone, exhibitions and prize awards reflect the assumption that all "styles" are equally valid (in themselves and as general expressions). Would you say that all "styles" of art can be equally well carried out by different artists, success depending only on the quality of the individual work? Is such eclecticism in public taste a normal phenomenon of twentieth-century visual culture?

3. In any discussion of the ideal atmosphere favorable to the arts, the question of intercommunication and cross-fertilization arises. Nineteenth-century Paris is often mentioned as a time and place of friendly understanding between literature and the arts, influential and beneficial to the artists in their practice, helpful to the public in its understanding. Does it appear to you that the separation of literature and the visual arts, unfortunately characteristic of this country's taste since at least 1900, is being broken down? Do you have any suggestions for bringing the practitioners of these two forms of art and/or their audiences into a closer relationship, beneficial to both?

Any time is a good time to inquire into the health of our arts. For the reasons given at the beginning of the questions set forth above, however, it seems particularly appropriate to take stock at this moment. In search of a variety of informed estimates, these questions were submitted to a group of writers and critics. Their opinions—which limitations of space made it impossible always to print in full—will be found on the following pages.

For reasons of space, too, and because our correspondents were in such general agreement, the answers to the third question, on the relation of painting and sculpture to literature, have been largely omitted. In every case there was reluctant admission that (in the words of James Thrall Soby) "the almost total divorce between living literature and living art is a painful American phenomenon," in disappointing contrast to the co-operation and mutual support often found abroad; and that the blame for this situation must be placed squarely on the shoulders of the writers "for not taking more interest in the visual arts, since . . . our artists pay more attention to our writers than our writers do to our artists."

We hope that, after reading these sixteen estimates of the state of American painting and sculpture today, our readers will be prompted to let us know their own opinions.

ROBERT GOLDWATER

Facing page: Reading from top left, architecture by W. W. Wurster and Carl Koch; paintings by Stuart Davis, Rico LeBrun and Bradley Walker Tomlin; fabric by Ruth Reeves; chair by Charles Eames; pottery by Nancy Wickham; sculpture by José deCreeft; photography by Harold Edgerton. Arrangement by Jack Dunbar, Pictorial Services, Inc.

WALTER ABELL

My point of view regarding nationalism in art might be introduced by a geographical analogy: is the Mississippi River of a sufficiently indigenous character to be called "American"? It is obvious that the Mississippi combines two contrasting yet equally vital factors: water originating in distant seas; and a particular terrain over which the water is destined to flow in its progress back to the seas. A river is thus at once national and international, local and cosmic. Similarly, the streams of culture appear to be of a double nature. They receive coloring from the traditions, needs and creative vitalities of local and national situations, but the depth and abundance of their flow depends upon a recurrent influx of stimulus from sources neither local nor national. To ignore or neglect either function is to undermine the vitality of any culture.

The nations that have most distinguished themselves artistically are those that borrowed most, not least, from others. No national school of painting has achieved greater distinction than the French, for instance, nor has any school drawn more widely upon international stimulus; its contemporary school has not only responded to world-wide influences, but consists in no small degree of foreign artists.

Therefore, instead of asking, "Is there an art sufficiently distinctive to be called American?" I would ask, "Is there in America today evidence of interplay between international stimulus and native creative effort?" There is, and a vigorous national-international pulsation has shown itself in varied ways. It has been magnified in the mutual oppositions of "American scene" and "international" schools, both manifesting the most naive of all human assumptions: the assumption that because one's own direction seems right, contrary directions must be wrong.

Efforts at synthesis, midway between the two extremes, are particularly important. What appears to be among the most significant of our production—I think of Marin's work as an example—achieves a union of opposites, fusing an internationally shared point of view with a locally generated experience in an amalgam that transforms both and that renders the one indistinguishable from the other. I wonder if Demuth in his more delicate and limited way did not achieve a similar amalgamation. And I suspect that



John Marin, *Boats, Rocks, Sky, Maine, 1941*, watercolor, 15¼ x 21¾", Whitney Museum of American Art.

of the middle generation actively at work today, Ben Shahn is one of the artists who comes closest to it.

Viewed in historical perspective, multiplicity of styles is a normal phenomenon of our time because, far from being a new development, it is merely an advanced stage of a process which has been going on since the seventeenth century. The all-over sequences of growth and decline, which constitute the cycles of art history, appear to involve, among their many organic forces, successive phases of what may conveniently be called "convergence" and "divergence." Divergence of artistic points of view is wider in the eighteenth century than in the seventeenth, wider still in the nineteenth and widest of all in the conflicting *isms* of our own time. Whether or not we have yet reached the point of maximum divergence, time alone can demonstrate.

That different styles may be practiced in close conjunction has been amply demonstrated by Picasso. In my judgment, however, the phrases "emotional directions" and "mood of the moment" arrest the analysis at a comparatively superficial level. The psychological states that determine styles are historical and collective, not momentary and private. In gravitating towards particular styles, artists—at any rate the major artists—are responding to the spirit of their time as determined by the evolutionary state of the society in which they live. Because we live in a period culturally and spiritually, as well as socially and internationally, divided against itself, we now have artists working in all the heterogeneous variety of contemporary styles. Each is an unconscious, or in some cases a conscious, manifestation of one of our divergent sets of cultural values.

Furthermore, we must remember that the current multiplicity of style is part of the evolutionary process. It is probable that, although divergent styles make strong claims upon the present generation, some are survivals from an earlier state of society, while others are indications of adjustments to become more characteristic of the future. If this is the case, some current styles will tend to die out, while others will grow stronger and perhaps rise to a position of dominance in the period ahead. If and when the modern world unifies its cultural cosmos, we may expect a growing unity of style in its art.

ALFRED H. BARR, JR.

I do not think there is a single "well-marked trend or direction" in American art today. There is, however, a strong, broad and diversified movement towards abstraction, often highly original in character and affecting many older, well established artists as well as younger ones. This is the third wave of abstraction in American art during the past thirty-five years. There are also several other trends and reactions: one towards minutely rendered detail, whether realistic, neo-classic or fantastic in subject matter; another towards a revival of traditional romanticism. Expressionism seems to be the most common style of the 1940s, having succeeded the academic impressionism of the first quarter of our century.

I would say that whatever is produced by American painters or sculptors is American; but almost all Americans work within the varied traditions of the Western World so that their art, except when obviously American subject matter is used, is usually not distinguishably American. Even the more conservative and popular styles which the ignorant suppose, or the reactionary assert, are peculiarly American have their counterparts in most European and Latin American countries, above all in the U.S.S.R. where "modern art" was strangled twenty years ago.

From superficial impressions gained during three recent months in Europe I would say that American painting "stacks up against the Old World" very well indeed. In fact, with the very important exception of the work of a few painters in France of the generation now over sixty-five, American painting seems to me more vigorous and original than that of any single European country. The best painters selected from the "Old World" as a whole would however surpass the Americans. American sculpture may possibly be somewhat inferior to that of France, Italy or (because of Henry Moore) Great Britain.

A few extremely versatile and inventive painters such as Picasso, Klee and Ernst have been able to make many rapid changes in the style of their work, even from picture to picture. They seem to me exceptions. Many other artists have changed their art gradually or abruptly, but for longer periods of time and for different reasons than is suggested by your phrase "mood of the moment." An artist may temporarily change his style from abstraction to realism, or the reverse, primarily for purposes of discipline or refreshment; or, as in the cases of Erni or Bayer, he may produce a dazzling variety of styles to order; but these changes are not the consequence of urgent inner necessity.

Abstraction and realism are crude and ambiguous terms but they have a present usefulness as indications of polarity.

The second paragraph of your question shifts the point of view from artist to public. For the public, too, freedom of choice among many styles I believe to be a good, not a bad thing. "Success" then depends not only upon "the quality of the individual work" but upon the needs of the individual "consumer" and the quality of his sensibility.

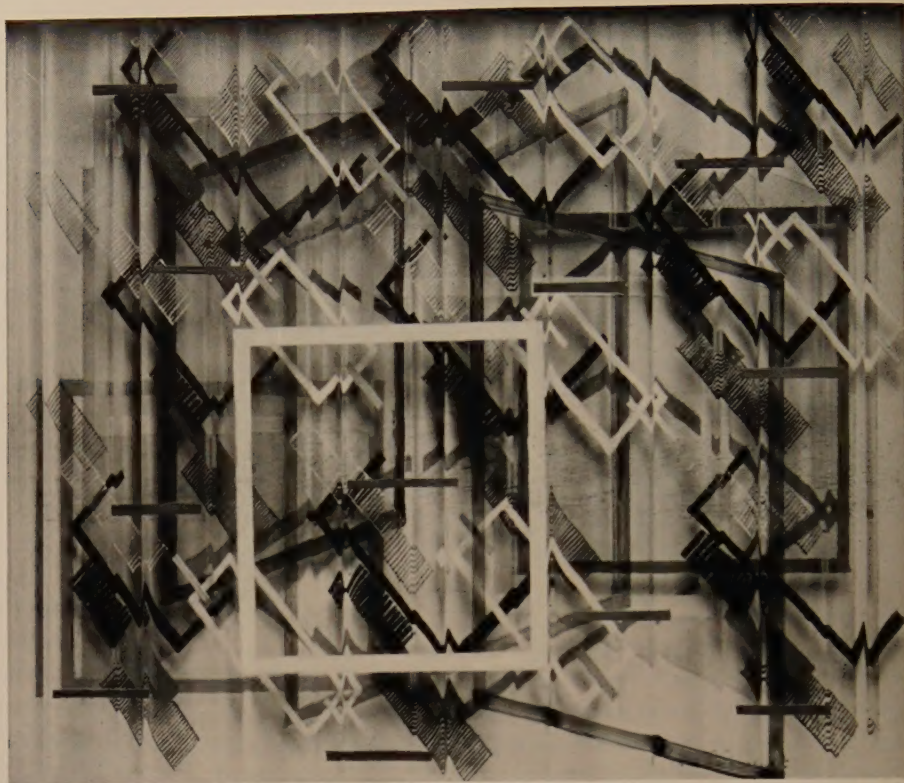
An actual "battle of styles," as for instance between realism and abstraction, is desirable only to those who thrive on a feeling of partisanship. Both directions are valid and useful—and freedom to produce them and enjoy them should be protected as an essential liberty. There are, however, serious reasons for taking sides when one kind of art or another is dogmatically asserted to be the only funicular up Parnassus or, worse, when it is maliciously attacked by the ignorant, the frightened, the priggish, the opportunistic, the bigoted, the backward, the vulgar or the venal. Then those who love art or spiritual freedom cannot remain neutral.

No, I'm afraid the unhappy blindness of most American writers and editors towards the visual arts, especially in their more modern forms, is not being broken down. The relationship of the French literary world towards painting and sculpture, not only in the nineteenth century but recently too, has been friendly, enlightened and even symbiotically effective. The same was true in the Germany of the Weimar Republic and seems to be true in contemporary Belgium, Switzerland, Brazil, Mexico and, possibly, Britain.

Most American painters I believe have a real interest in modern literature, or at least a great respect for it. But comparatively few American novelists and poets seem to be interested in the visual arts—and those that are all too rarely write about them, to the real loss both of art and literature. As for magazine editors, columnists, caption writers and popular essayists, with laudable exceptions, they seem less concerned with enlightening their readers about modern art than with the easy and profitable confirmation of popular prejudice. This they do with a complacent conscience because, for the most part, they themselves have never really taken the trouble to correct their own inadequate education in the visual arts. Most artists can read—but few writers can see—and thus the blind continue to mislead the blind.

Peter Blume, The Rock, 1944-48, oil on canvas, 58 x 74", collection Edgar Kaufmann, Jr., courtesy Durlacher Bros.





JACQUES BARZUN

I. Rice Pereira, *Transversion*, 1946,
on corrugated glass planes, 14 x 16".

It strikes me as a little late in the day to speak of separate or independent currents in art which would deserve the name "American," "French" and so on. For at least two hundred years, Western civilization has been international, and it is impossible to study the work of any artist without discovering influences which have many different points of geographical origin. When we speak of the nineteenth-century French school we are in fact referring to a collection of cosmopolites, foreigners and half-breeds that would make any nationalist or racial purist foam at the mouth. How then speak of any work done on this continent as strictly American? So far as I can see, only native Indian art, and pre-Columbian at that, has any claim to the name. Everything else is the product of personal and cultural traditions plus the unique element of genius.

It is at this point that we must beware of ambiguity. Suppose that a powerful genius, inheriting one or more traditions and adding to them his individual particle, should gather around him a school of imitators and continuators; it would then be a convenient shorthand to call him and his work distinctively American, not because of purity, but because his special talent had come forth here and multiplied itself among his compatriots. But this would have nothing to do with subject matter, themes or avoidance of European techniques and outlooks.

Lastly, our "dependence on Europe," which is in itself neutral, is complicated in all fields of American culture by the fact that European ideas take from ten to twenty-five years to cross the Atlantic. They may be known and studied almost at once by a few of those interested, but they take root and flower (with modifications) after the lapse I have indicated. This is a mystery, probably related to social and

political conditions that have not yet been studied. The result, however, has a certain obvious and discouraging implication: we look like laggards or even like servile copyists, whereas in fact the delay proves that we do *not* copy: we wait until we understand a style through our own experience, and then modify it—which is sound and universal practice in the diffusion of high culture.

I agree with Herbert Read's statement about the compatibility of "abstraction" and "naturalism." It is but the modern form of the postulate that all graphic art swings between the two poles of decoration and expression. Hence every naturalistic picture involves some abstraction, just as every abstraction derives from natural forms or their relations. It is the truth of this historical generality which validates a variety of styles, especially in periods of "democratization," that is, diffusion and differentiation, after a great forward push. The next *original* style, however, is likely to be single and not eclectic. I have a firm conviction as to what that style is, but I am not telling.

To be worth anything, the communication between painting and the other arts must be spontaneous; it must come from mutual desire, and it can perhaps arise only in an atmosphere of leisure. The only steps I can see as likely to favor such a union are negative: keep most graphic artists from *writing* about their work; most of them write badly and even absurdly and create in literary people the conviction that painting is an intricate kind of colored algebra. Similarly, keep connoisseurs of literature from trying to impress painters with the recondite metaphysics of poetry or narrative form; in short destroy pedantry wherever it appears: the arts are enough to practice and to enjoy without importing second-rate philosophy into their appreciation.

LONG before Henri's defense of European study, the captious but perceptive critic, James Jackson Jarves, wrote in 1864:

In one word art is free here; as free to surpass all previous art as it is free to remain, if it so inclines, low and common. But if America elects to develop her art solely out of herself, without reference to the accumulated experience of older civilizations, she will make a mistake, and protract her improvement. There is a set of men among us who talk loftily of the independent, indigenous growth of American art; of its freedom of obligation to the rest of the world; of its inborn capacity to originate, invent, create, and make anew; of the spoiling of those minds whose instincts prompt them to study art where it is best understood and most worthily followed. Perhaps so! Nevertheless it would be a great waste of time to adopt such a system, and possibly it might fail We are a composite people. Our knowledge is eclectic It remains then for us to be as eclectic in our art as in the rest of our civilization. To get artistic riches by virtue of assimilated examples, knowledge and ideas, drawn from all sources, and made national and homogeneous by a solidarity of our own, is our right way to consummate art.

American artists have followed Jarves' advice to a large extent through the whole history of our art. There have been men like Mount and Sloan, who never went abroad; others like Homer and Benton who acknowledged no debt to their European travels. But aside from the isolated folk artist, every American painter has been exposed to the European tradition either directly or indirectly.

What is "national" in our nineteenth-century art is not, however, "homogeneous," and Jarves' use of the two words interchangeably is misleading. The culture of America has changed often, both in time and in different parts of the country. The mood of reverie and "quietism" which E. P. Richardson remarks as the theme of Allston, Hawthorne and other creative minds in the 1820s was as typical of America (and specifically Boston) as the brash comments of the Ash Can School in 1910 were characteristic of America (and New York), though otherwise they are opposed. I doubt if there is any single "American character," but I think there are and have been many.

Relations to European styles are clarified by time. To their contemporaries, Hunt or Robinson or Twachtman seemed to be working in a French manner, while today there appears little that is foreign in their work and much that is indefinably American. I think, therefore, that our art does show a marked native character—partly because much of it seems quite obviously American, but partly because, in the light of history, even those artists who seem today to lean most heavily on foreign sources will look tomorrow very nearly as American as their brothers.

I do not believe there is any unity in American painting today. From at least the time of Allston, there never has been, although certain dominant trends have emerged. In the past the differences have been partly regional; today regionalism, while it still exerts a shadowy influence, has



Washington Allston, Elijah Fed by the Ravens, 1818, oil, Boston Museum of Fine Arts.

largely ceased to have appreciable effect. But in a civilization as diversified as ours, it is not surprising that our art reflects many and sometimes opposed facets.

Between abstraction and naturalism, there is a continuum of modes of painting which unite the two extremes. This is only another way of offering the platitude that all art is, to some extent, abstract. No one, I suppose, would limit an artist to a single, minute portion of this scale; in practice every artist has ranged through varying degrees between the two extremes. If certain artists today have extended that range further than was common in the past, they are still exercising a legitimate prerogative.

I do not think that the degree of naturalism or abstraction has very much to do with essential expression, or that the opposition between the two extremes even constitutes a battle of styles, but rather a battle of modes. Whether an artist is a romantic painter or a classicist, whether he sees the world in terms of intuition and feeling or in terms of rational relationships and the beauty of an intellectual order—these seem the things that determine the basic qualities of "styles." Such contrasts are equally important in measuring the accomplishments of a Sheeler and a Levine, or a Rice Pereira and a Gorky.

A common argument against abstraction is its failure to communicate with any except an inner elite. But if it does not now, surely in time it will. Surrealism is already in the hands of the commercial artist. It is hard to understand why charges of mystification and chicanery should be leveled at the sincere artist who explores only more widely than his predecessors the modes of expression.

A knottier problem is the wide divergence of thought and feeling in our arts—the fact, for instance, that romanticism (in its widest meaning) seems to predominate in our painting while a classical order and simplicity mark our architecture. This diversity is somewhat different from that which has characterized our past art, being partly attributable to the greater complexity of our civilization. The more basic division grows from deeply opposed feelings and thoughts. Thus we miss the romantic unity which informed virtually all our nineteenth-century art. I suspect that our time will eventually be known as one of transition and experiment when the dominant movement of the late twentieth century (if there is to be one) had not yet won its ascendancy.

THE strongest trend today is towards abstraction but there are many other well-marked trends in American painting and sculpture, and even the trend towards abstraction is not single. This plurality of direction is nothing new. It has been noted in art and literature since the middle of the nineteenth century. Balzac pointed out that this multiplicity of direction (in literature) was a sign of abundance of talent and a "tribute to the nineteenth century, which does not offer one sole and invariable form, like the seventeenth and eighteenth centuries, which were more or less obedient to the tyranny of a man or of a system." Art historians and critics always seem to yearn for the times when "the tyranny of a man or of a system" held the arts in one channel, possibly because most of their studies have been in these periods and also because, from the teachers' point of view, things become easier when everything is lumped together in one basket.

I don't think it is particularly important to ask whether or not a work is American. What is important is to discover what experience a work of art expresses and if that experience is American to recognize it. Many paintings and sculptures express no experience whatever and to give them the semblances or the names of American places and American men and women does not make them art and does not make them American. If we ask whether American art expresses American experience, and whether it has done so in the past, the answer must be "yes." American art does express American experience whether we like that experience or not. I take it that some of our critics dislike certain phases of the contemporary experience intensely. That tells us nothing about art; it only tells us about the critics.

Art does not become American through artists who reflect back to us a casually observed American scene. In this connection I would like to correct a statement which I have heard repeated many times about the Federal Art Project, i.e., that we emphasized the painting of the American scene. This is not so. In the first directive of the project, written in 1935, state and regional directors of the projects were told not to insist on any particular subject matter or any one style or technique. We felt that the most important thing for the artist was freedom and that no painting or sculpture concocted to the prescriptions of a director, or torturing itself to meet the fashions of criticism or of the market, could be anything but hack work.

No one is wise enough to define the limits of American experience. American experience is so wide and deep and various that many of us may, and do, fail to understand whole mountain ranges of it when we see it expressed in art, and we are prone to denounce the true as false; often to denounce most vehemently what is most deeply true.

There is no question that American art today has great vitality. Technical skill at a high level may be found everywhere in the country. This vitality and technical skill look very good indeed in the light of present Old World accomplishment. Whether our creative accomplishment, opening up new technical fields and breaking through into

new areas of experience, is higher or lower than that of the Old World is a difficult question. Sometimes material success which leads to smugness and self-righteousness, and an emphasis upon reward rather than accomplishment, drains away the life blood of the creative spirit. Often we learn more from failure than from success, as Jung has well pointed out. France entered a period of high creativity after her stunning defeat in 1871. Today, Italy, a battered and defeated country, and Britain, bled white by the war, show evidence of deep stirring in the arts, and of course the "Old Masters" of the School of Paris are still working, in spite of what has happened to France.

I agree with Herbert Read that "abstraction" and "naturalism" are not antagonistic, and that they may be equally strong within the individual. They may even be practiced simultaneously by the same artist, but this happens rarely. What usually happens is that there is a trend towards one or the other (and they do not exhaust the possible trends), or a shifting back and forth. I do not agree that "abstraction" and "naturalism" correspond to divergent emotional directions. They are simply varying, and sometimes very slightly varying, technical approaches to material; in the final analysis they are no more than critics' labels. No art can be other than abstract. No art has found, or ever could find, an exit from nature. "Naturalism" usually means that the artist's attention is focused on objects within a field. "Abstraction" at its farthest reach in non-objective art focuses on the field until it itself becomes the single image.

The so-called "battle of styles" is like the battle of sectarian beliefs in religion. Congregations have been formed among artists and critics based on one dogma or the other. This is a normal phenomenon. From the point of view of the critic or the art historian all styles are equally valid in themselves, but a particular style may be the best vehicle for creative activity at a certain time. At the moment a great many artists find abstraction the major vehicle, but it is far from being the only one.

Eclecticism in public taste was a normal phenomenon of visual culture in the nineteenth century and it is a normal phenomenon in our time.

In respect to art and literature, the situation is worse than it was in the 1920s and in the days of the Federal Arts Projects in the 1930s when there seemed a real possibility that we might hope for some of the intercommunication which one found in nineteenth- and twentieth-century France. The blindness of American writers to the visual arts appears to be getting progressively worse. We look in vain for an American Prosper Mérimée or Charles Baudelaire or Guillaume Apollinaire. What to do about it? I don't know, but we may hope that the growing generation of American writers will improve the situation because of more widespread and more intelligent art teaching at all levels of our educational system. The Federal Art Project gave free art teaching to many hundreds of thousands of children, in and out of the public schools. The teachers were all artists and I believe that their influence will not disappear.

ALFRED FRANKENSTEIN

THE question on "Americanism" is, I am afraid, impossible to answer satisfactorily because one is unable to see one's own time in historic perspective.

We are inclined to regard as most characteristically American those artists of the past who: 1) Reflect a struggle with technical and esthetic limitations imposed upon them by conditions of the American environment. Thus Ralph Earle is likely to be considered a more "American" painter than his contemporary, Gilbert Stuart, although the intentions and the subject matter of both artists were very much the same. 2) Reflect some widespread need of the American taste of their time, whether or not that need was uniquely American and whether or not we sympathize with it: the Hudson River school, genre and saloon painters, Currier and Ives, wooden Indians, etc. 3) Set forth an American subject matter that we of today consider significant: Audubon, Bingham, Catlin, Eakins, etc. It is quite possible for one artist to function in all three categories, but few of them do. There is also room in our concept of historic American art for the lonely men, like Ryder, who go their own way.

We shall not know what the characteristically American art of the present may be until we have progressed from it far enough in time to see it in the same way that we see the art of the past. Perhaps the era of a distinctively American art is over. At all events, I am convinced that, in the words of the question itself, American art of today stacks up extremely well against that of the Old World in quality of individual accomplishment and vigor of general activity and may, perhaps, surpass it. I am quite content to leave the question of a national style to the historians of the future. It always has been a historian's question, anyhow; nobody bothered about the distinctively French qualities of impressionism or of Cézanne while impressionism and Cézanne were living issues. As for realism and abstraction, no artist



James Audubon, Snowy Owl, before 1826, watercolor, 36½ x 29", owned by The New-York Historical Society.

can practice two things simultaneously unless he is able to paint on two different canvases at once, which is more likely to be a circus act than anything else. Perhaps Herbert Read meant to say that one artist can paint alternately in naturalistic and abstract styles, or that the two modes of painting are not antagonistic to each other. I should say that not only are they not antagonistic but that the distinction between them is so trivial as to be nearly meaningless. It is rare, however, for an artist to produce naturalistic and abstract works in immediate succession. It is the business of the artist to cultivate his own style and it is the business of the critic and the public to enjoy the variety thereby produced. Eclecticism is a normal phenomenon of taste in every field and at all times and periods.



Thomas Eakins, The Biglen Brothers Ready to Start the Race, 1870-76, oil on canvas, 24 x 36", Whitney Museum of American Art.

LLOYD GOODRICH

I BELIEVE that the twentieth-century art world, like the political world, has been moving towards internationalism, with periodic reactions towards nationalism. Differences between national schools have tended to lessen, and cities like Paris and New York have become international art centers. In the United States this internationalism has been increased by immigration (a number of our leading artists today were foreign-born), and recently by the European and Latin American artists who have settled here.

Our art today is less homogeneously "American" than it was fifty years ago. This has involved some loss but a more than compensating gain. Our "Americanism" of 1900, except for a few strong individuals like Homer and Eakins, was on the whole a limited, provincial thing. Our horizons have widened enormously since then, and our art has been enriched by this. Along with growing internationalism, and partly in reaction against it, has come a rediscovery of America by its artists, and a picturing of it with a new honesty and emotional depth. The two things—internationalism and a more mature nationalism—are reverse aspects of the process of growing up.

As to whether "there is a well-marked trend in American art today," I should say there are several, often

Charles Burchfield, *Six O'Clock*, 1936, watercolor, Syracuse Museum of Fine Arts.



Charles Sheeler, *The Upstairs*, 1938, oil, 20 x 13", collection Cincinnati Art Museum.

opposed. The differences between them seem to me greater than the differences between any one of them and its equivalent trend abroad. As to their being of "sufficiently marked character to be called 'American,'" I think that some are and some are not. The artists who paint the American scene, even as differently as Sloan, Hopper, Burchfield, Benton, Sheeler, O'Keeffe, Marsh, Shahn, Evergood or Cadmus, can be called "American" by virtue of their subject matter. Their art could be the product of no other country. From these unquestionably "American" figures our art ranges all the way to the internationalism of abstraction.

The foregoing applies to subject matter. The question of an American style is much more difficult. What is an American style? It should be the common denominator of many individual styles. Personally I am unable to isolate any such common denominator in American art today. I see common denominators in particular schools, but any denominator common to all schools eludes me.

Comparing American art today with that of other countries, it seems to me more vital than that of any country except France. This is not due to any unique virtue in the American climate or people, but to certain social factors: our size, population, wealth, educational system, freedom from official control of thought and expression, and our escaping the physical damage of war. These factors do not necessarily produce geniuses (as Whistler said, "Art happens"), but they have produced a strong, active school. I do not mean that our best ranks above the best in France today, but that in my opinion the American school as a whole shows more talent, variety and vitality than that of any other country.

The theory and practice of abstract art in recent years have been enlarged to give more importance to expressive and associative elements, and abstract art has been enriched in the process. Study of individual artists proves that the same man may practice varying degrees of naturalism or abstraction, depending on subject or mood. Picasso is the most conspicuous living example of this; with most artists the variation is less. Experimenting with abstraction may teach a naturalistic artist much about essential formal qualities. On the other hand, many of the current wholesale conversions to abstractionism, as well as to surrealism, seem to me merely following fashion. I should like to see a wider realization by both artists and public that the plastic qualities of abstract art are found in the best representational art, of both past and present.

I see no reason why abstract and naturalistic art cannot be practiced in the same period by different artists with equal validity. This diversity of styles, like internationalism, seems to me to be a growing characteristic of twentieth-century culture, being a natural result of the breaking down of the nineteenth-century concept of art as imitation of nature, and of the manifold movements which followed that revolutionary change. More essential than the validity of one style as against another is the question of quality within a given style. Much of the abstract art being produced today may look as flat and shallow in a few decades as the run-of-the-mill academic impressionism of fifty years ago. The abstract art which survives, I believe, will be that which is richest in content as well as strongest in form. In other words, Picasso's semi-abstractions seem to me likely to outlive many purer abstractions.

Deliberate ignoring of the diversity of today's art seems to me a fundamental fallacy of recent reactionary

critics of contemporary art like Craven, Taylor and Kirstein, who argue by erecting a straw man labeled "modern art" and demolishing him, to their own satisfaction if not to that of the informed reader. The qualities they dislike and which they impute to this straw man exist in some individuals and schools but cannot possibly apply to the whole of contemporary art, which consists of myriad individuals and many schools, often diametrically opposed.

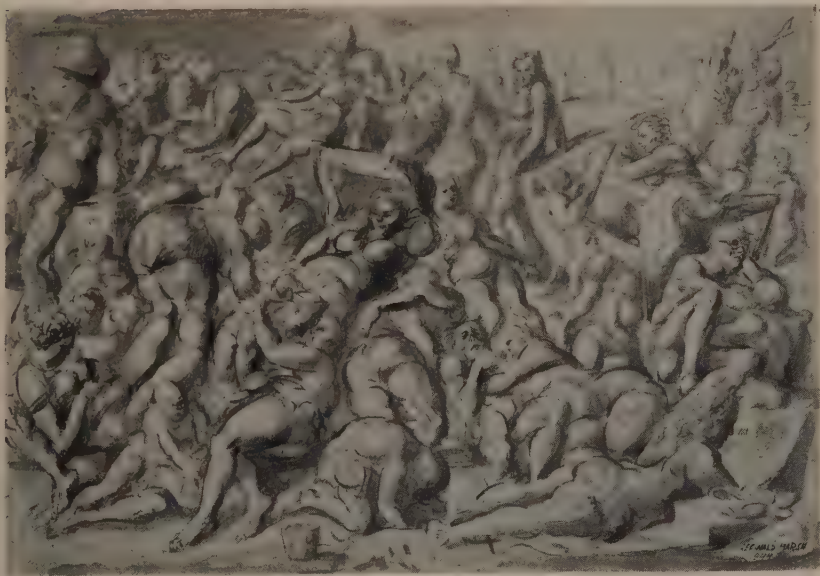
As means of bridging the gap between literature and the visual arts, I suggest: an increase in the teaching of art in secondary schools, especially boys' boarding schools, which now pay far less attention to art than to literature; extension of the "area study" principle in colleges; an effort by art critics and historians to write more clearly and in less specialized language, and to discuss art in the broadest possible way, relating it more to social factors; and a corresponding effort by literary critics and social historians actually to look at art instead of paraphrasing what art writers and critics have said about it. It is vitally important that the American public, who rely so much on the written and spoken word, should have art presented to them in understandable verbal form.

A related question, and one much agitated today, is: What of the relation of the public to contemporary art? The arguments of Craven, Taylor, Plaut and Boswell appear to be based on the assumption that the artist's work must appeal to the largest possible number of people. This assumption seems to me unwarranted by anything in the history of culture. It amounts to applying a standard of mass opinion such as no art since the middle ages has had to meet. To extend the political democratic principle of majority approval to the work of living artists, and to imply that only those who can pass such a test are worthy of survival, is something new in criticism. At no time since the middle ages has the audience for art, even the accepted art of the past, been more than a minority of the total population. But this audience is important out of all proportion to its size. It seems strange that in this day and age it should be necessary to repeat the platitude that the new in art, as in literature, music, science and most other higher activities of the human mind, is recognized at first by the relatively few.

Philip Evergood, My Forebears were Pioneers, 1940, oil, ca. 50 x 35", collection Bruce Ryan.



Reginald Marsh, Coney Island Beach No. 1, 1944, wash drawing, 27 x 40".



CLEMENT GREENBERG

THERE is, in my opinion, a definitely American trend in contemporary art, one that promises to become an original contribution to the mainstream and not merely a local inflection of something developed abroad. I would define it as the continuation in abstract painting and sculpture of the line laid down by cubism and broadened subsequently by Klee, Arp, Miró, Giacometti and the example of the early Kandinsky, all of whose influences have acted to modulate and loosen forms dictated by Matisse, Picasso and Léger. An expressionist ingredient is usually present that relates more to German than to French art, and cubist discipline is used as an armature upon which to body forth emotions whose extremes threaten either to pulverize or dissolve plastic structure. The trend is broad and deep enough to embrace artists as divergent in feeling and means as the late Arshile Gorky, Jackson Pollock, Willem de Kooning, David Smith, Theodore Roszak, Adolph Gottlieb, Robert Motherwell, Robert De Niro and Seymour Lipton—all of whom are under forty-five. Most of these individuals must still waste valuable energy in the effort to survive as working artists in the face of a public whose indifference consigns them to neglect and poverty. Yet I would say that three or four of them are able to match anything being done by artists of the same generation elsewhere in the world. I would even hazard the opinion that they are actually ahead of the French artists who are their contemporaries in age.

I believe that the evidence upon which Herbert Read rests his suggestion that abstract and naturalistic art are compatible in the same age and even in the same person is illusory. The naturalistic art of our time is unredeemable, as it requires only taste to discover; and the sheer multitude of those who still practice it does not make it any more valid. Moreover, the whole bother about eclecticism serves only to conceal the true situation in art today. On one side we have cubism, cubist-derived abstract art and expressionism; on the other we have surrealism, even futurism, neo-romanticism, *Neue Sachlichkeit*, magic realism, etc. The first is advanced, creative, evolving, since it corresponds to the truth of contemporary life; the second has simply found new pretexts, all of them literary or journalistic, to reintroduce what is essentially academic naturalism. How well these pretexts have worked in the eyes of the public is shown by the fact that museums like the Museum of Modern Art and the Whitney Museum of American Art, professedly committed to genuinely modern art, devote more funds and wall space to this spurious kind of modern art than to the real thing; a policy they justify by the claim that it is their proper function to give a fair representation to the *whole* field of modern art. We see, also, that this questionnaire has to pay heed to the same sort of claim. Under the guise of an originality altogether literary, academicism has managed, almost unnoticed, to steal its way into the *avant-garde* and there to acquire a new respectability to replace the old-fashioned one it lost thirty years ago.

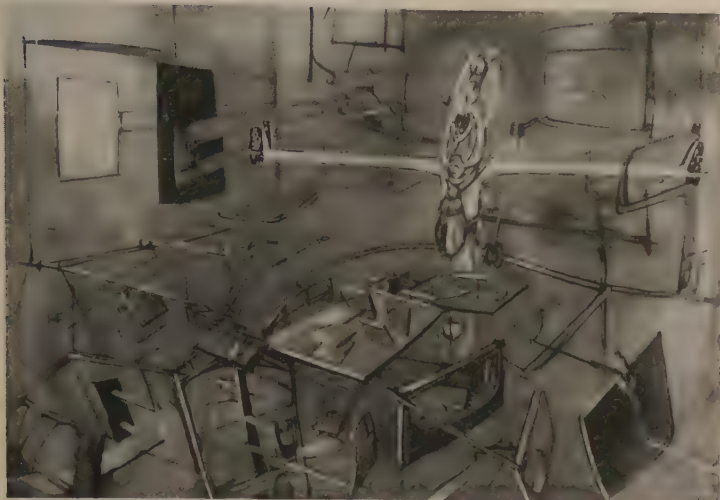


David Smith, *Cockfight, Variation*, 1945, steel, 34½" high, courtesy Willard Gallery.

At the same time we should not let the apparent diversity of styles within genuinely advanced art impress us too much. As time passes, the "stylistic" differences between a flower piece by Matisse and one by Soutine fade surprisingly, even as those between Ingres and Delacroix have done (which Matisse himself has noticed).

Public taste seems eclectic because it now contains strata of varying degrees of cultivation and because there has been a breakdown of cultural authority. Socially and culturally unified in former times, the art public since the nineteenth century has been expanded to receive a middle class that becomes less and less willing to abide by the judgment of connoisseurs. People are no longer so ashamed as they used to be of bad taste; rather, without going to the trouble to improve it, they now defend it aggressively.

Too many of those who now have a say in art—critics, journalists, dealers, curators, collectors—would in former times have been excluded from communication with the public by their own sense of inadequacy, if not by the resistance of the cultivated public itself. Today the art public asks expressly not to be made conscious of its own inadequacy. The new social areas that have been opened up for art consumption are able to make their wishes felt through such vessels of expression as *Life*, *Art News*, *Art Digest*, *Harper's* and *Atlantic Monthly*. The philistinism that feels itself confirmed by this sort of art journalism is, I am afraid, more dangerous to culture than is generally realized.



Matta, A Grave Situation, 1945, oil, 55 x 77", collection Earl Ludgin, courtesy Pierre Matisse Gallery.

So far as I can see, the "American" quality of American art does not proceed from geographical or racial origin or ancestry but is that element in a work of art that proclaims that its author has had the experience of being an American, in the widest and richest sense of the term. Thus we may wonder whether John Singer Sargent ever really felt or understood what it was to be an American, whereas we are certain that Henry James never forgot it. It would follow that what is American in our art is not reducible to technique or subject matter or even "style." Americans have never invented a style or a technique, and they have no monopoly on exclusively American subjects. Therefore that quality, which I believe we can detect and define, common to Copley, Eakins, Homer and Hopper is not merely a matter of realism or naturalism, just as the quality common to Quidor, Newman, Ryder and Graves is not merely fantasy or super-realism; they all share in common the experience of having made their art out of the circumstances of life in America as they understood it.

The definition of a well-marked trend or direction of style in American painting and sculpture today is not really pertinent; that will be the work of the future historian. The contemporary critic, however, has the obligation of pointing out what to him are specifically American qualities in contemporary work. To me this quality consists in the delicate and often perilous equilibrium that many young painters have been able to establish between abstract design and expressive content. In the long run I believe that the art of the mid-century, say between 1920 and 1970(?), will be recognized in these terms. Even the most deliberately naturalistic painters, labeled now as academic, will be seen to have absorbed a larger dose of abstract design than we, or they, thought possible—in terms of contour and edge, space and perspective, color and value, pattern and composition. Andrew Wyeth's work is a current and conscious example of this tendency; from him to Shahn and Perlin, and on to Graves and Knaths and Matta, the continuity is disturbed only by the relative proportions of object and abstraction. And as each of these men in one way or another responds to the experience of living in America, so his work

individually, and the work of all as a group, reveals a quality different from activity in England or France.

Herbert Read's suggestion is interesting but requires further definition. Are "abstraction" and "naturalism" styles in the broad sense of philosophical attitudes towards art and nature, or are they techniques to interpret differently the same attitude? I should say that the underlying tendency today is to think in terms of abstractions, which may or may not find expression in a naturalistic technique. In the sense that every abstraction, up to and including Mondrian, is based on nature, using natural materials and an attitude towards nature, one can agree that an artist may resolve his feelings towards design and natural objects; but if by "simultaneously" Read means that the artist works now in an abstract technique and now in a naturalistic one, I fear we should be dealing with an undecided temperament to whom neither technique was the adequate instrument for his philosophy.

My understanding of the "battle of styles" is that all styles of the present day are merely variations of technique within a larger style distinguished more by its persistent and profound feeling for abstraction than by superficial and personal variations. The true style of the twentieth century will be the sum total of the individual "styles" of its greatest masters. The apparent eclecticism of public taste is entirely a normal phenomenon. Perugino's generation distrusted Raphael's innovations; late Perugino and early-to-middle Raphael appeared then much more antagonistic than they ever did again. With a wider and more vocal public, we inevitably have a larger representation of tastes, minor variants on a larger historical theme.

Karl Knaths, Floodtide, 1947, oil, 36 x 48", courtesy Rosenberg Galleries.

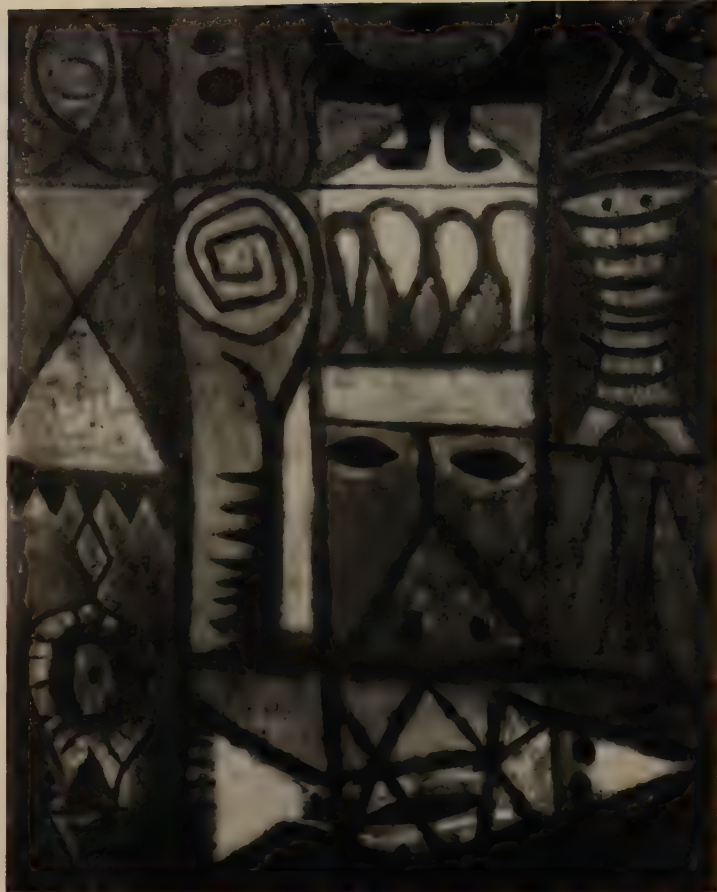


BEFORE narrowing our co-ordinates in an attempt to locate a trend of painting that may be characterized as "American," let us grant that European and American artists share a common cultural descent; and that all art forms in part imply a relation to some previous style.

A comparison of the attitude of each group towards their mutual inheritance might lead to a differentiation that would determine some of the characteristics of an "American" trend. Each attitude constitutes a stand adopted towards the complex interpretations of life that have been handed down to us by renaissance culture and its subsequent variants. As we know, many aspects of this bequest have not been found congenial by a large number of artists. The first two attitudes to be discussed here are forms of voluntary disinheritance.

The more depreciatory of the two is the spirit known in France as *Blague*. Even before the turn of the century, this devastating regard already was associated with the artist. Its militant renunciation of surviving values, ranging from riot to sly sally, has persisted in Europe to the present; it was perhaps most articulate in dada, and most organized as *l'humour noir* in surrealism. Few notable European artists have entirely escaped its impression. Beside them, for all their wrangles, American artists have been bland and seemly. Most of the overt protests in this country's art have been satirical documentations of social injustice, and of these the forceful ones are in the nature of political cartoons. While a rejection of old orders is implicit in the work of philosophically minded artists here, many of them seem more concerned with an affirmation of fresh values than with the undermining of persistent conventions. On the other hand painters and sculptors in this country have been more hospitable to some of the primitivist essays by means of which so many European artists have side-tracked classicism. In Europe the superficial features of stylistic derivation from primitive arts have been melted down for some time, and Americans, who have turned relatively recently to this source, apparently find the solvent more acceptable than the solids. Artists such as Baziotes and Motherwell are concerned with forms and techniques that permit direct vigor of expression, open the field to new imagery and address interests far beyond the conventional confines of the "cabinet picture." These contemporary American painters seem to be engrossed by the complex subtleties of meaning evoked by simple and sometimes disingenuously crude presentation. Perhaps it is worth suggesting that this tendency may be closer in spirit to primitive art activities than were previous exoticist movements in which such allegiance was avowed.

The third attitude towards the past is more comprehensive than the others and yet less familiar because it is apt to be taken for granted. For centuries we have been conditioned to expect in pictures at least a simulacrum of the space in which we stand and in which the framed canvas is hung. If we regard the picture as a spatial metaphor, it is in terms of degrees of departure from the apparent physical environment of the observer. Variety of expression within this idiom is tremendous (in Europe it ranges from



Adolph Gottlieb, *Pursuer and Pursued*,
1947, oil, 38 x 30", State University of Iowa.

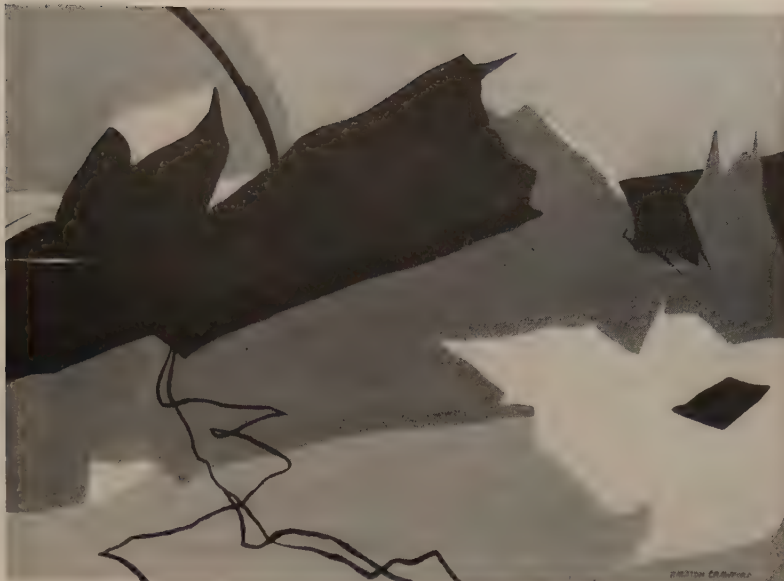
Sutherland to Balthus; in America, from Crawford to Sharrer) and may blind us to the metaphor's possible use as an expression of a dimension that is different in *kind*. It is this realization—that the familiar dimensional idiom of painting may be changed by use of the metaphor—that is appearing in some American work today.

In passing, we might remind ourselves that some thinkers believe that different kinds of vision have profoundly conditioned the different patterns of philosophy. It is possible that a pictorial metaphor could allude to a kind of dimensional idiom which would accord more with twentieth-century thought than the three-dimensional instrument inherited from the renaissance. Its expression marks an attitude rather than a "style." This fourth trend, which seems to take in a number of young painters whose names are not yet established, is represented by artists as geographically separated as Rothko in New York and Still in San Francisco. Although the trend has appeared first in America, there is no reason to suppose that it could not occur spontaneously in Europe. Where large issues are concerned, the cultural environment is inclusive.

The proposition that "abstraction" and "naturalism" can be practiced simultaneously by the same artist is plausible in limited circumstances, but it may not apply to all types of expression today. The term "abstraction," as referring to all forms of contemporary art not strictly representational, harbors irreconcilable types of form. It would take a highly schizoid personality to shift from expression in terms of one distinct kind to another. Within each realm, however, differences of degree may be extreme.

The realm which includes "naturalism" may extend to a kind of "abstraction" without violating its basic idiom.

Ralston Crawford, *Crash*, 1944, oil, 16 x 22",
courtesy Downtown Gallery.



For example, sixteen years ago Jean Héliion wrote that Léger "has followed the neat and cold forms of the machines. Meanwhile, the others stood in an atmosphere of landscape, like Delaunay; of fruits, like Braque; of the figure, like Picasso." The differences of degree between the vision of these painters and, say, that of Dali, could well excite a sense of polarity which might engage the "divergent emotions" of an artist according to his temperament.

The current condition of esthetic variability occurs in a more or less dynamic cultural and psychological setting where a study of "styles" is likely to be less fruitful than a study of trends. A stylistic catalogue is more appropriate to the nineteenth century when the esthetic setting was dominantly historical. Retrospective accounts of history probably tend to cast a period into a more homogeneous form than conditions at the time would have warranted. If cultural consistency is rarely achieved in fact, the desire to make it so in theory seems widespread and constant. This causes the frank acknowledgment of heterogeneity, which marks the present century, to appear the more remarkable. The diversity and contrast of belief, curiosity and behavior in society at large occur as well within the individual, and differences on this level do not invalidate the position that a demonstration of diversity in a collective sense is, by extension, an affirmation of the individual's privilege to form his own patterns of action.

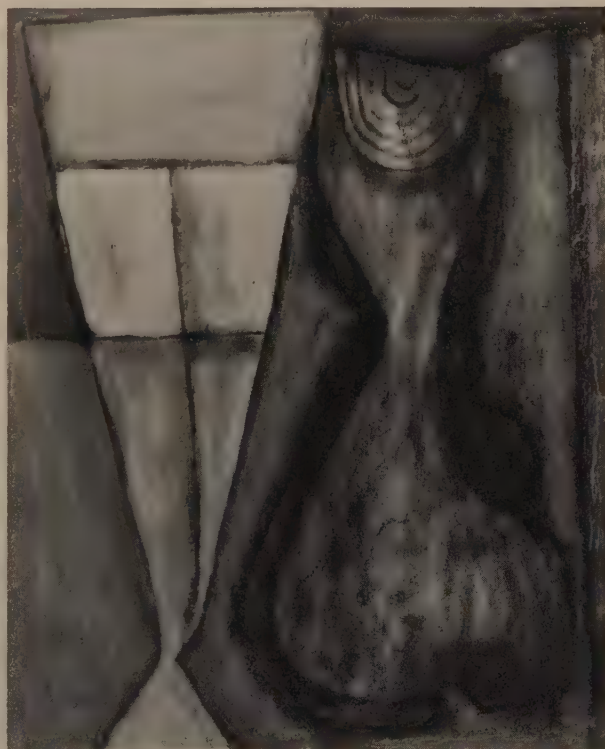
Although many American painters have been influenced indirectly by the notions and practices of European writers, only a few have found the company of American writers congenial. Thomas Craven's social predilections and ardent pen must have consolidated his friendship with Thomas Benton, and Clement Greenberg's espousal of Jackson Pollock's work must have been useful to that artist. But many other important artists here are frankly wary of criticism that seems to them prematurely judicial, or that transports materialist criteria from political thought to esthetic judgment.

Painters, sculptors and writers share many phases of cultural change that appears to have distinguished this century so far. Some painters have even handled their problem as an analogue of the writer's. For example the hieroglyphs of Torres-García and the ideograms of Gottlieb employ signs with wider reference and more direct appeal

than words, yet with a certain literary character. Matta has used projected perspective corridors—each a unit of renaissance vocabulary—in a dizzy arrangement of skew views that is strikingly like the syntactical reforms of some contemporary writing.

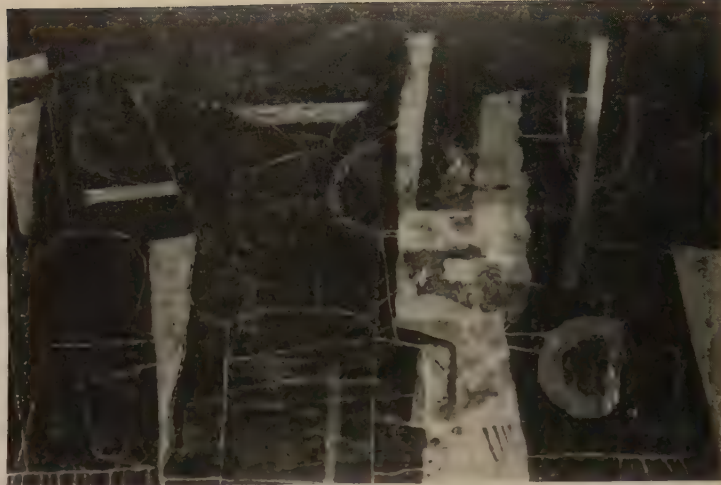
Few would deny that literary criticism in the United States is far more resourceful and refined than art criticism here. One point of separation between American artists and critics occurs where the latter frequently try to fix a developing form in order to pass judgment. Static evaluations of this sort indicate a misunderstanding of the nature of many contemporary forms in which a concept of change is inherent. In such cases criticism might be more appropriate, not to speak of showing a becoming modesty, if it were to confine itself to elucidatory rather than judicial considerations.

William Baziotes, *Circus Mood*,
1946, oil, 24 x 20", courtesy Betty Parsons Gallery.



THE whole question of "American style" smacks strongly of cultural nationalism and is in danger of involving extra-artistic criteria. An American style in art cannot be fostered consciously any more than an American character or an American physiognomy can be developed at will among the inhabitants of this continent. Certainly the great artists of the past have never been concerned with the problem of whether their art was sufficiently French, or English, or Italian. On the other hand, the American artist's touchiness in this matter is understandable. It reflects the age-old desire for a cultural declaration of independence from Europe, intensified by the growing reliance of Western Europe, since 1914, upon American military and economic power. Yet so long as this question continues to agitate our artists and critics, American art cannot be said to have come of age. It is curious indeed how the problem has persisted during the past decade, despite a notable change of emphasis. The naive belief, so strongly maintained ten years ago, that it is possible to become an American artist by turning one's back on "alien influences" has now given way to the feeling that there is a kind of competitive relationship between the younger Americans and the younger European artists, and that America is in process of coming out on top in this race. In actual fact, a non-invidious comparison between recent achievements here and in Europe would be almost impossible to carry out. So far as I am aware, no truly commanding personalities have as yet emerged anywhere during the past decade.

If we compare the state of American art in 1948 with that of ten years ago, we are struck, it seems to me, with two significant developments. The first is the greatly increased prevalence of the "advanced" styles of the 1920s and 1930s (abstraction, surrealism) in the work of the younger painters. Whether this is a positive gain may be questioned. Most of the work reflecting these styles seems to be of questionable validity, despite the often astonishingly high level of technical skill. The entire movement impresses me essentially as a process of catching up with past developments; little, if any, of it really conquers new ground. The second development is the trend towards popularization. It appears in the constantly growing number of exhibitions, of works exhibited and of new artists appearing on the scene; in the burgeoning of art schools everywhere; and in the ever more successful efforts to "sell" American art to the public as a whole. This movement has been hailed as *prima facie* evidence of the healthy state of our art, in



Philip Guston, *The Tormentors*, 1948, oil, courtesy Midtown Galleries.

accordance with the prevailing American notion that anything big is also apt to be great. The question that troubles me when I consider all this organizational activity is whether we are not in danger of smothering the worthy few under an avalanche of mediocrity. The real problem facing American art, I believe, is not how to discover talent, but how to create conditions under which this talent can mature instead of being crushed by public pressure. This pressure can take many and varied forms; it exists in the form of vogues and slogans urging the artist to do this or that; in the form of sales pressure and publicity; in the eagerness to find and proclaim new artistic personalities (and to standardize their production so that every public and private collection may have a "characteristic" specimen). Our most immediate need is for greater discrimination in selecting artists worthy of critical and financial support. Unfortunately, we still know very little about the specific circumstances and conditions that favor the emergence of great artists in a given place and at a given time. Of one thing, however, we may be reasonably certain: modern art must not be made dependent on mass appeal. It is one of the tragedies of twentieth-century civilization that the painter who has something significant to say can hope only for a very limited audience. In our age of standardized mass responses, his existence as the champion of individual experience and self-realization is becoming increasingly precarious. This problem of survival is as acute in Europe today as it is in America; whether it can be solved depends on the future course of Western civilization as a whole. I believe that the fate of modern art will be decided simultaneously on *both* sides of the Atlantic.

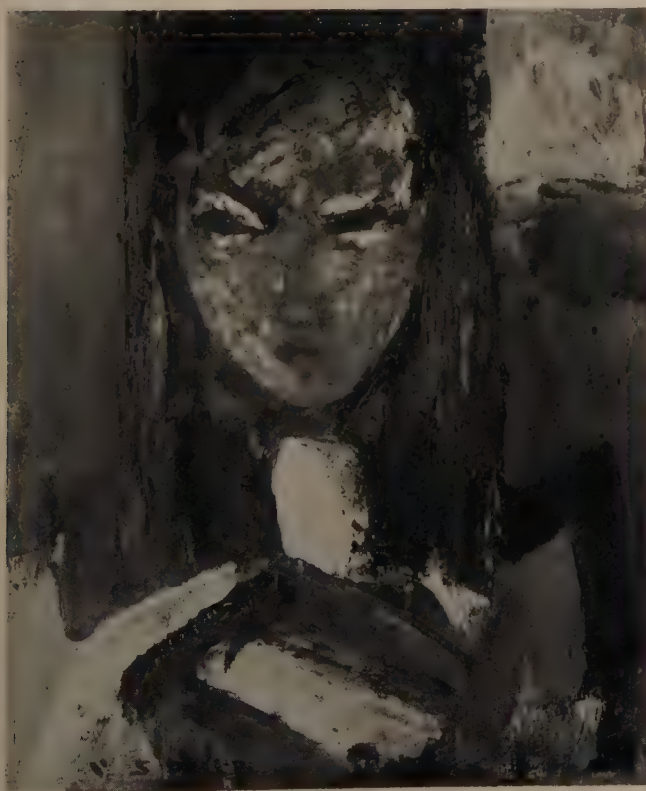
Grant Wood, *Dinner for Threshers*, 1934, oil on panel, 20 x 80", collection George M. Moffett, Queenstown, Maryland.



DANIEL CATTON RICH

THERE seems to me a growing concern on the part of a great many American painters (perhaps the majority of those under thirty-five) to work in some form of abstraction or surrealism. There are those who are trying to continue cubism or the researches of Mondrian or constructivism of the Russian or Bauhaus types; many of these seem to me as completely sterile and as cut off from the main impulses of 1948 as our few left-over impressionists who are content to follow the haze of Monet or the color patterns of Renoir. Then there are the Dali-esque who have commercialized, even beyond Dali, the inventions of that painter. But there are also a certain number of sincere American artists who are interpreting their feelings about nature and the city by infusing the abstract vocabulary of the twentieth century with a freer, more lyrical and emotional approach. Painting in broad, sweeping colors, apprehending forms rather than constructing them, they draw upon expressionism and still are not expressionists; they seize the disquieting elements of surrealism and still avoid the clinical horrors of that mode. Their banner is without a name; they operate under no manifesto but they are recognizable on every hand.

C. S. Price, *Young Girl*, 1946, oil, 20 x 16",
collection Valentine Dudensing.



Alexander Calder, *Red Petals*,
1942, 9'2" high, The Arts Club, Chicago.

Sculpture in the United States, with the exception of Alexander Calder who has made a real contribution to world sculpture, is still too much in one European tradition or another to show any distinguishing trend.

Nationalist labels mean less and less to art. There is certainly not enough "American" character in what is being produced to identify it as national. That is partly because our artists of all schools rely too much on reflecting what Europe has done and too little on forging forms out of their own physical and psychological environments.

I still believe that the leaders of modern painting and sculpture will be found in Europe or Mexico rather than in the United States. Until we have produced a Picasso or an Orozco or a Henry Moore we cannot hope to match, in passion or invention, what is being done elsewhere.

I am convinced that Herbert Read's suggestion that an artist can (and now does) practice "abstraction" or "naturalism" at the same time is fallacious; it seems more logical that the artist develops his formal vocabulary in a consistent, rather than in an alternate manner. Perhaps Read is only justifying the "divided" careers of certain British contemporaries who are lured at one moment by French abstraction and the next by the old, comfortable literary tradition of England. I do not believe that "quality," if I understand your use of that confused word (it might be well to call in a semanticist) is independent of a single, unified approach which the sincere artist must adopt, exhibitions and prize awards to the contrary.

Eclecticism in public taste is not a phenomenon alone of the twentieth century; it has been apparent at all periods of art since the renaissance and was strikingly alive during the nineteenth century.

Arshile Gorky, *The Calendars*,
1946-47, oil, 50 x 60",
courtesy Julien Levy Gallery.



JAMES THRALL SOBY

I don't think there is any one predominant trend in American art today. A number of leading younger painters now work in a style which might be described as romantic naturalism or symbolic naturalism—the word “naturalism” being used to connote a reference to nature's forms, however abstracted, and not to realism. But other gifted younger artists are evolving a style from extreme realism combined with abstract elements of design, with Ben Shahn as their prophet—Perlin, Greene, Koerner, etc. Still others paint non-objective pictures or combine abstraction with expressionism; others, especially the women, are abstract impressionists, presenting specific scenes and experiences in recognizable but intensely subjective terms. And both realism and romanticism, as developed in previous centuries, claim their adherents.

Emphatically I believe that the diversified style of today's native art has an American character. The practical proof of this is that our art cannot easily be confused with

that being produced in any other country. Among the weaker personalities it sometimes does have a School of Paris look. But the strong American artists seem to me to speak with an American voice and, even when they use foreign phrases, to do so with an accent of their own. As a general matter, American artists are probably more conscious of native heritage, in a human as well as esthetic sense, than they were twenty years ago. But most of them understand nationalism's dangers as well as its virtues, and the chauvinism of the regionalists is not likely to be revived.

Both in quality of individual accomplishment and in general vigor, I think that postwar American painting stacks up extremely well against European, if we eliminate from the comparison the surviving giants of the earlier century—Picasso, Matisse, Braque, Rouault, Beckmann, etc. By European I mean the art of France, England and Italy—the only three countries whose postwar painting and sculpture I have seen. For me our new painters are more interesting



Ben Shahn, *Girl Jumping Rope*,
1943, tempera, 19 3/4 x 27 1/2",
collection Richard Loeb.



Henry Koerner, *My Parents*,
1947, oil on panel, 22½ x 30",
collection Dr. and Mrs. C. R. Brown,
courtesy Midtown Galleries.

Below, David Hare,
The Magician's Game,
1945, plaster, 45" high.

than the new French, more varied than the Italian, and on a par at least with the strong new generation of British painters. I don't feel that our sculpture, taken as a whole, can hold its own against any one of the three countries mentioned, though I think we have more talented *young* sculptors coming along than any of the three. It is our lack of a Moore, a Giacometti or a Marini which makes the difference, but all these men are now middle-aged or nearly so.

I disagree with Herbert Read's statement that the same artist can work alternately—and with conviction—in the abstract and realist styles, though of course he can progress from one to the other. I don't feel qualified to argue the point in philosophical or psychological terms. But as a practical matter, only Picasso has been able to switch back and forth between the two styles, especially during the period between 1919 and 1924. I find it hard to believe that abstraction and realism are indications of "divergent emotional directions," as suggested by Read. It seems to me that either style can stem from the same emotional direction, but that this direction must be dominant and must preclude the possibility of a rival tangent. I would certainly agree that "all styles of art can be equally well carried out by different artists, success depending only on the quality of the individual work."

As to eclecticism in public taste being a normal phenomenon at the moment, I suppose it is. But perhaps we should remember that today's "eclecticism" is emphasized by rapid means of communication. And since the recent past offers a sounder basis of comparison, are we really more eclectic than were French artists in the 1880s, when neo-impressionism, Gauguin's synthetism, proto-cubism (Cézanne), expressionism (Van Gogh) and other tendencies were all making themselves felt at the same time. I suspect that much of our so-called "eclecticism" will one day turn out to be merely lack of adequate filing space—a lack which time and research will remedy. Our century's art seems to me extraordinarily rich in variety, but I don't think this means that it is "eclectic" in the derogatory sense.



LIONEL TRILLING

My answer to Question Three will suggest that I can't speak with anything like competence about the factual aspects of Question One. I can't, that is, testify about trends or about the relative merits of the American and the European accomplishments. But I can speak in a general way about nationalistic theories of art. I think we had better use the epithet *nationalistic* with all its ugly implications because Americans, whenever they come up with a theory of "American" art, are always quite sure that they are being especially virtuous and democratic, that their impulse towards a strictly indigenous art has nothing to do with the elements of viciousness which, as they themselves can see, usually mark other modern nationalistic theories. They like to believe that their own particular sense of the strictly indigenous is uniquely marked by simplicity, honesty, straightforwardness, populism and sound folk-feeling. And they are the more certain of their virtuousness because they like to represent themselves as throwing off the yoke of foreign or cosmopolitan ideas. But of course every nationalistic theory of art holds this belief in the special moral virtue of the native point of view and is yet none the less exclusive and repressive; and every nationalistic theory of art justifies itself by making the false and foolish analogy with national political independence.

In the arts, only those worry about "dependence" who are actually dependent spirits, and nothing so much marks the true creator as his indifference to this question and his willingness to accept whatever he can use wherever it comes from. It is not difficult to say why this is so—the true creator is so sure of what he has to do that he never fears that his integrity and originality will be diminished by what he learns from other men and other cultures. On the contrary, he naturally and unconsciously assumes that he can organize, develop and transmute whatever interests him as being relevant to his enterprise. And what is true of the individual creator is true of national cultures. I believe in the actuality of national cultures, American culture among them, and that is the chief reason why I totally reject all nationalistic theories of art. History shows us clearly that it is precisely a characteristic of all successful—that is to say, strongly marked, highly individual—national cultures that they have borrowed freely, both from their neighbors and the past. Like the creative person, the creative culture organizes, develops and transmutes what it borrows.

In the literary arts all theories of exclusive nationalism, when actually put into practice, have yielded a false simplicity, an essential insincerity, a complete inadequacy to the very realities of our national situation which they seek to deal with. In the nature of such theories it is inevitable that this should be their result. And my all too



Charles Demuth, *At a House in Harley Street*, illustration for *The Turn of the Screw* by Henry James, 1918, watercolor, 8 x 11", Museum of Modern Art.

limited experience of the contemporary visual arts suggests that analogous theories in these arts are no less sterile.

There can be no doubt of the inadequacy of intercommunication among the arts in our day and between the arts and the other intellectual disciplines. I can speak personally and say that in recent years I have grown increasingly aware of, and troubled by, my alienation from the contemporary visual arts. I am not sure that the breach can be repaired by a contrived means. The intercommunication of the arts which you speak of as existing in Paris in the nineteenth century was the result of a complex of causes. One cause was a greater community of education and tradition than now obtains among the practitioners of the different arts; another was the common participation, during the greater part of the century, in the moving spirit of romanticism, which had its roots in political and general cultural attitudes in which all men of generous mind could more or less agree; another was the theory, implicit or explicit, of the community of the arts and, if a literary man may say so, the allegiance that, one way or another, was given by music and art to literature—an allegiance that once was shared by the physical sciences and certainly by what we now call the social sciences. But in our time all the arts and sciences have declared their independence of the literary habit of mind which once was interfused with them all and have contrived an increasing autonomy. Nothing in our culture is more dismaying than the compartmentalization of the intellectual and artistic professions, the inability—and, one increasingly feels, the unwillingness—of their practitioners to understand each other.

I've said that I'm not inclined to have much faith in contrived means of effecting cultural changes. "Panels" and "discussion groups" are usually depressing to the spirits of everyone concerned and are almost never enlightening. Yet I would welcome some device that would bring together the practitioners of the literary and visual arts, not because I think that formal discussion of ideas can bridge the abyss which now exists but simply because it might serve to break down the strict *social* isolation in which the two groups live, an isolation which is very nearly hostile. If that could be in some degree effected, there might develop a natural—even an inarticulate—understanding.

JOHN DEVOLUY

AFTER a series of American opinions on the present state of our art, it is instructive to ask about the position it holds abroad. What is the French estimate of contemporary painting and sculpture from the United States?

"Three Centuries of Art in the United States" was exhibited at the Musée du Jeu de Paume, Paris, from May through July 1938. A first attempt, it remains the only serious effort ever made to present any extensive, if approximate, panorama of American art to a French public which had, to quote a French critic, "until then known only Whistler and Mary Cassatt." The show was organized in collaboration with the Museum of Modern Art in New York. It seemed logical to expect that the necessary historical section would provide the background for the essential elements of a modern American creative school. Instead, the exhibition took place at a time when there was a particularly self-conscious retreat on the part of a large group of American artists into a debatable and apparently all-encompassing contemplation of "the American scene." The show placed a marked emphasis on American primitivism. Where the stirrings of a genuinely modern school measuring up to our extraordinary industrial, social and intellectual coming-of-age were expected, we had little to offer but the picture of a collective artistic nostalgia for our charming but (to the French, in any case) relatively unimportant folklore.

Nothing of any importance since 1938 has come to Paris either to modify a false perspective or to furnish further adequate material for any serious modification of French opinion. On one earlier occasion, the Paris International Exposition of 1937, for which France's greatest artists allied their efforts with those of the architects who built the permanent buildings of the city's museum system, an American pavilion offered the world at large, thanks to the desperate last-minute efforts of a group of American student volunteers, a very minor show of American—photography!

The UNESCO show of November 1946 contained an American section, but to even the most partisan American observer it appeared hastily and badly chosen. It was swamped by the quality and effort shown in the choice of entries from countries like Holland and Belgium, not to mention England and France. It rated us comments that, entirely justified or not, have gradually become the general impression of American art in most of western Europe.



A series of incoherent and disconcerting one-man shows held here since the war, an embarrassing number of which are held only to acquire a Paris label for the most extravagant or futile reflections of by-passed Ecole-de-Paris hoopla, has contributed little to our artistic reputation. The local critics have been lenient and have ignored the most flagrant cases. The only serious group show to come out of New York (about a year ago) included work by Baziotes, Bearden, Browne, Gottlieb, Holty and Motherwell. It took a good-natured but thorough lambasting, a good deal of it pent-up and meant for a lot of the others. It was caused partly by the unfortunate and pompous choice of a title for the show: "An Introduction to American Painting" did seem a lot for an otherwise small and unprepossessing show of American work.

That's about the whole story. These are the meagre elements from which the French are expected to form an opinion of American art. I leave you to your own conclusions. It may surprise you to learn that, with the possible exception of Stuart Davis in a distant second place, Calder is the only contemporary American really well known in France. He is liked (with no unnecessary adulation) for his native American ingeniousness, simplicity and subtle artistic humor.

I fully appreciate the fact that American artists, as a group, are not particularly concerned with French, or any other foreign opinions on our national art. The proclamation of independence of "foreign" influence, which dates from after World War I, has resulted in an habitual unwillingness to participate in manifestations abroad. I am not certain that an attitude that (in the light of recent developments and the liberal exchange between artists of all the other countries of the world) smacks of artistic isolationism at just the wrong moment, is such a good idea. Until I have been shown that this aloofness has had the salutary effect of affirming a typical American artistic tendency, has provided the proper temperature for the incubation of any really original American art forms or produced any unquestionable modern American masters, I shall remain under the impression that American artists are on the wrong track. They are refusing to consult the new currents that, whether we like it or not, still cross in Paris and carry with them important revisions of ideas in art about which most Americans I have met seem singularly misinformed.

THE Editor has asked me to describe the position which contemporary American art enjoys in England. All I can do is to give a personal response to the question: what the interested public thinks, or thinks it thinks, I could not say with any precision. But if it is remembered that I am at any rate a member of that species of Englishmen whose main concern is painting, then these remarks may be regarded as at least indicative of a state of opinion not confined to myself; but I make no claim to represent it.

I am about as familiar with modern American painting and sculpture as with that of Sweden or Czechoslovakia. Where French painting insinuates itself unceasingly into our consciousness and is a force ever present in the mind, likely at any moment to intervene decisively in our creative processes, American art is something requiring an effort of recollection; no remembered flavor assails one. The sort of esthetic influence which we most readily associate with the United States lies in activities other than painting: American architecture and industrial design exert more influence outside America than the American fine arts. This is not to say you have no artists of great competence; or that artistic talent is rare among Americans. But it does imply that you have no artists of outstanding genius; and such genius alone can give direction and meaning to a nation's art, introducing the characteristics and the flavor which will distinguish it from a dominant foreign influence. So far as the West is concerned this domination has lain with the French for at least a century. If one or two English artists—Henry Moore, Matthew Smith, Graham Sutherland or Ben Nicholson—now command respect outside England it is due in part to a slow assimilation of French values. Many of my contemporaries would deny this and would assert the sufficiency of native sources and the adequacy of native traditions. I agree with them so far as the poetic, the non-formal elements of art are concerned: but I believe that the poetry of our feeling for our subjects can only find its most powerful and permanent pictorial or sculptural form if we absorb as much as we can of the finest *formal* values from the only source of such values—which is France.

The problem for American artists is of course a very different one. You cannot escape the necessity of studying the French any more than we can. But whereas we are looking for a new *formal* energy to match our ancient resources of poetry, you have not only to import techniques; you have to find your poetry too. The American scene has not yet revealed itself through a visual imagination: rather, a European-bred vision has been injected into American reality, which itself still remains unseen. I am generalizing, of course, and it may be pointed out that American art has been exceedingly varied in its manifestations: no development in Europe but has had its echo in American practice. This is true. But diversity of form and content in the extent and to the degree we now witness, is a sign of weakness rather than strength in modern Western art. Even in France where oppositions of style are most real they are not in themselves a reassuring feature. One cannot help feeling that, were the chasm separating Bonnard from Picasso rather smaller, there would be better grounds for hoping

for a successor for either of them. The diversity in American art, however, strikes me as being less authentic than in French. The divergent approaches of American artists seem in each case to reflect something more like a conscious choice at the level of style than an inevitable compulsion at a deeper level—the less articulate level of spiritual necessity. There is somehow the suggestion, with much American art, that the artist has begun at the level on which one is conscious of technique; that he starts with a decision about the precise esthetic character of his work and is thereafter compelled to attempt to “fill out” a pre-defined pattern with evidence of the feeling which should have determined that pattern. It might be said that the modern world induces, in artists, the wrong sort of consciousness: certainly, in the absence of the semi-conscious guidance the French or English receive from tradition the American is exposed to a wider range of conscious choice and decision. Thus, whether he chooses to derive his style from cubism, expressionism, surrealism or constructivism his work cannot avoid the suggestion that it is predominantly cerebral in origin. This seems its overriding characteristic.

But I cannot see how it could as yet be otherwise. Not only technical devices but the principles of feeling which govern the choice and arrangement of subject matter have had to be borrowed from another continent. Torn from their context in Europe these things become mere formulae. Now in art, formula is always present but it is subject to continual change under pressure from experience. And the experience of the present feeds upon the experience of the past, upon that which lies crystallized in the works of the past. The modern artist, however, is shut off from the past to the extent to which he is unfamiliar with its subject matter. I cannot “make use of Cézanne” in my own work if his subjects and my subjects do not overlap very considerably. Hence the immense importance in painting of physical environment, of place. Again and again the greatest painters of an age are found concentrated into the smallest areas—a particular city; a certain stretch of coast; a single country. The same light; the same landscape; the same kind of interiors with the same kind of furniture, from wallpaper to the common carafe and the long loaves; these provide the imagination of a French painter with a constant world. If art is to be renewed from generation to generation, a probable condition is the inheritance by the younger of a great deal of the actual subject matter of the elder: not only the same landscape but the same human furniture, evolved by the same culture. Even so, a new vision must be forged: and to see the utterly familiar with new eyes is a hard enough task for anyone. (It is worth noting that the real revolutionaries in modern painting are those painters for whom the commonplace object—coffee pot, lemon, jugs of flowers—suffices.) But for the painter who finds himself (like all Americans) in a landscape where nothing he looks at has ever been looked at before him by the eyes of a great painter, the task is superhuman. Like the South Africans, the Australians and Canadians, you need a genius whose sense of European art, past and present, is capable of white-hot fusion with his sense of America's visual reality.



RUTH REEVES

Pre-Columbian Fabrics of Peru



A Weaving Factory, drawing from Pre-Spanish Peruvian pot in the British Museum, courtesy Brooklyn Museum.

SINCE my thesis is that the pre-Spanish textiles of Peru constitute an outstanding source of inspiration for today's designers, one might assume that only artists actively engaged in that industry need read this article. However, certain aspects bring it quite properly within the sphere of the graphic artist, of the painter and of all those concerned for greater literacy in textile design. It is almost exclusively in terms of that elusive factor, creative design, that an increasingly art-conscious public accepts or rejects the textiles presented to it by industry.

In passing, we may say that there are many adherents to that school of modern industrial design who bid the textile designer throw the arts of the past out the window, on the ground that he will be unable to resist the temptation to copy them for use in a machine-age civilization far removed from the handicraft eras and cultures. They are still smarting, and with good reason, over that now famous textile promotion featuring verbatim copies of the art treasures from the tomb of Tutankhamen and, more recently, the printed dress textiles based, with more or less fidelity to the original, on the Bayeux tapestries, Persian and Greek vase decorations, Javanese batiks or ancient cave paintings.

But, despite the occasional artistic havoc caused by copies and adaptations of prehistoric and historic motifs, I am convinced that when the eye and intellectual curiosity of the artist are focused on the picture language used by primitive man to describe the forces that motivated his particular epoch and on those forces themselves, a heightening of design inventiveness is the practical result. One has only to remember Pablo Picasso's fruitful preoccupation with masks of West Africa and with Pompeian frescoes, or the impact made by the arts of the South Pacific on the inner vision of Paul Klee, to realize that it is indeed possible for an artist to base a highly personal expression on the

stimulus received through lively contact with the arts of past cultures.

Let me say at once that the designer need not become a "dirt" archeologist before taking a visual plunge into the textiles of Peru. But once this door to the personalities of these so-called primitive peoples is opened, it becomes important to find a key to an understanding of their amazing calligraphy and to the cultural forces that could have imposed such universally high standards of technical achievement on a whole civilization. Unless the designer is content with the sensuous appeal of color, line, design and texture alone—a formidable appeal—he would do well to preface his preliminary encounter with Peruvian textiles by as much historical data as he can find. However, it may be admitted at the outset that at present there is no archeological evidence for a chronology of pre-Columbian textiles and the cultures that produced them. The historical background is woefully skeletal: sometime before the Spanish conquest in 1532, agricultural cultures appeared on the cotton and maguey-bearing coast of what is now Peru and on the alpaca, llama and vicuña-supporting Andean plateaus of the Peru-Bolivian regions (see Wendell C. Bennett, "The Andean Civilization," *Handbook of South American Indians*, Vol. II, Washington, 1946). These ancient peoples, without benefit of written language, have given us one aid to comprehension of their manners and customs—the Nazca and Mochica grave pottery from the north and south coasts of Peru. The modeled, incised and painted designs of these ceramics depict every conceivable activity and object, physical and psychic, with which the lives of these prodigious craftsmen were filled. Seen as a group, this pottery gives the impression of a superlative documentary film in technicolor of Peru's prehistoric men and women. Even more than the textiles, these often astonishingly realistic pictures offer the twentieth-century beholder a graphic account of how

Fig 1, right. Pre-Spanish royal tunic of tapestry weave with "stump work" condor figures, courtesy Brooklyn Museum.



Fig 2, below. Poncho of tied and dyed wool fabric, Textile Museum of the District of Columbia.

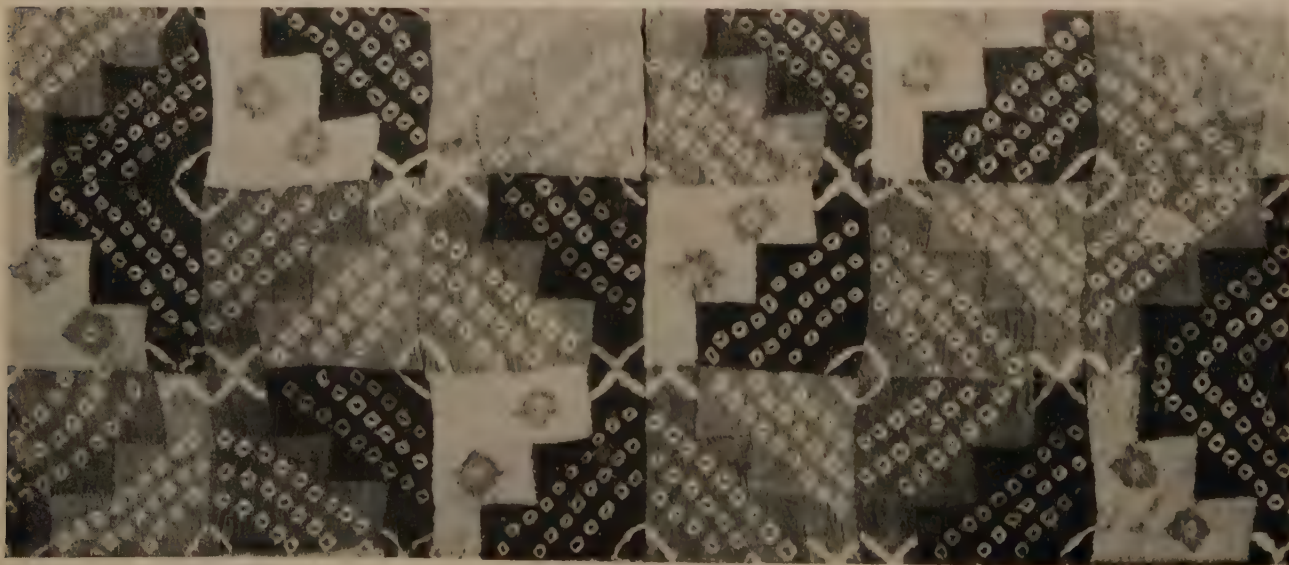
these ancients fought their battles, healed their sick, conducted their religious rites and festivals, wore their clothes, had their babies, worshipped their gods and carried on their industries (Titlepiece).

Though this pottery gives us a feeling of warm human relationships, inevitably one is attracted again to the textiles. Herbert J. Spinden had told us that, although many other periods have produced ceramics as artistically and technically significant as these, at no other time or place in the history of civilization have natural dyes and textile fibers produced such rich and varied results as in pre-Columbian Peru. In short, the essential personality of Peru lies in her textiles.

It is a fact, for which these so-called primitive Peruvian weavers must be given partial credit, that all weaves and combinations of weaves ever known to man are now the property of any contemporary artisan who has the time and inclination to work them out on his machine. There are no strictly structural patterns left for a modern weaver to create. Nevertheless, it is of the greatest professional importance for him constantly to sharpen his sense of color, space relations and textures; and, if he is

a tapestry weaver or a designer for the Jacquard loom, the need to stimulate his pictorial inventiveness is, of course, as important to him as to the designer of printed textiles, or to the painter for that matter.

Soon or late then, either for the sale of technical or esthetic literacy, designers will find themselves in reverence before these masterpieces of textile art—finest filaments of lace woven on a loom; fabulous three-dimensional fabrics fashioned with a knitting needle (Fig. 1); tied and dyed fabrics (Fig. 2). By lavishly embroidering woven fabrics and, with great technical cunning, fastening to them gay humming bird and macaw plumage or metal paillettes, these prodigious craftsmen achieved textural effects that are the current style goals of many of our contemporary designers for the loom. These prehistoric textile designers give our experts this message: all the elements you possess today must be exploited if a distinguished textile art is to result. First, new fibers—the viscose family of acetates, glass fibers, vinylite plastic fibers, non-tarnishing aluminum-coated threads. These, combined with the older fibers and interlocked to form cloth on incredibly complex power looms, bring you to the second element: fast-to-light-and-



washing vat dyes and the even newer pigment dyes. Third, photographically processed roller and screen printing methods for decorating cloth. And finally, added to this prodigality of twentieth-century raw material and technique, comes the element of creative design, giving human value and significance to all the others.

For the designer of printed textiles, primarily concerned with the esthetic problem of a design unit repeated at given intervals over an unlimited surface of cloth, the embroidered textiles from the Paracas Necropolis will be an inspiration. Obviously, these ancient embroiderers must have been familiar with the loom techniques of tapestry and brocade, either of which would have given them effects similar to those achieved through the much more arduous technique of embroidery, but the latter produced greater textural excitement than they could get with the loom, a larger range of colors, a greater play of line and more freedom of pattern variation. They were as familiar as any modern designer with the problems of alternating and turn-



Fig 5, above. Detail of Fig 3.

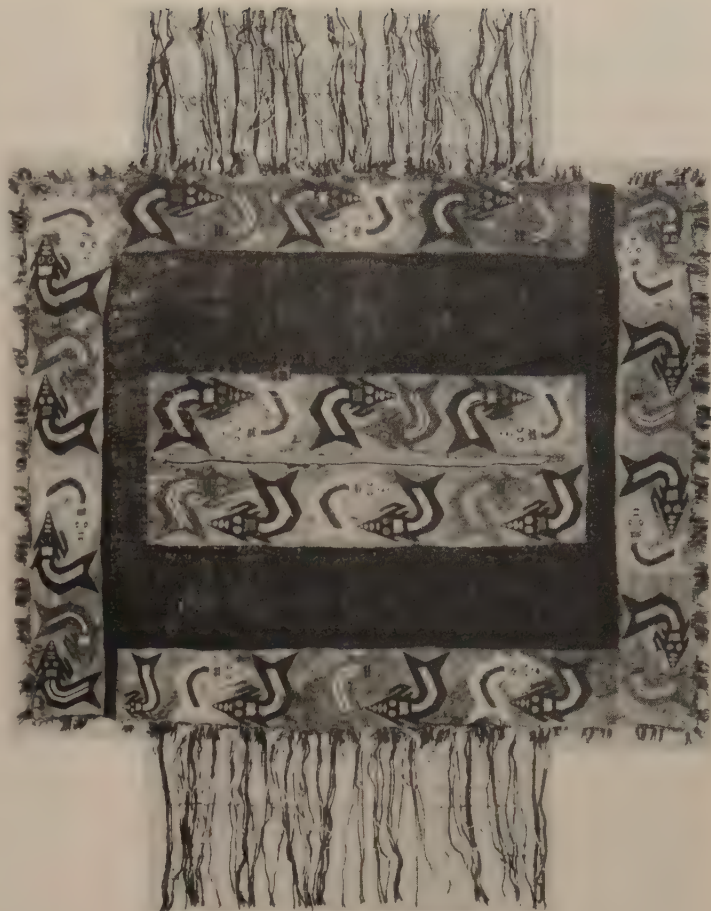


Fig 4. Pre-Spanish woven poncho with embroidered borders, from Paracas, courtesy Brooklyn Museum.

ing repeated design units so that there should be no fixed direction (Fig. 3). They also knew all there is to know about straight repeats and dropped repeats; and that the number of colors in a repeated pattern is not so important as their successful manipulation to achieve exciting juxtapositions and contrasts. Their remarkable ingenuity in planning stripe repetitions, border patterns, checkerboard arrangements and contiguous interlocking motifs, show the Paracas embroiderers were not unmindful of the stellar rôle that spacial concepts must play in all fine textile design. Their basic act of adding embroidery to an already woven



Fig 3, right.
Early Nazca embroidered mantle,
courtesy Museum of Fine Arts, Boston.



Figs 6 and 7. Fragment of ancient Peruvian tapestry showing double arrow motif (courtesy Museum of Fine Arts, Boston) which became the theme for the author's design in screen printed linen above.

fabric in itself indicates their enormous absorption in textural experimentation (Fig. 4).

Because of the lack of rigid limitations in technique, the Paracas embroiderer had a wider range of colors than her weaving colleague, and 190 hues in seven color ranges have been identified in one early Nazca collection. The embroidered design units of one Paracas artist move in measured beat, like little easel paintings, across the huge and handsomely woven "canvas" of her colored woolen mantles. Many of the problems of the painters of today were hers too: principles of organic design; movement of dark areas against light ones, and light against dark; the importance of shapes and of shapes within shapes; the exquisitely realized line weaving shapes together; color contrasts; space relations; three-dimensional form on a two-dimensional surface; and the dislocation of natural forms

to imply a time element or to achieve psychological intensity (Fig. 5). Whether her designs were realistic or were highly conventionalized forms created out of what she saw or imagined, both naturalistic and abstract design were to her artistic realities.

There are two valid ways in which the textile designer may use the arts of the past to create textiles for our time. I would liken the first procedure to that of Chavez, the Mexican composer, when he bases a symphony on ancient Maya or Aztec melodies; or to that of Aaron Copeland as he weaves the songs of the North and South American peoples into his musical compositions. The designer's interest may center on one persistently provocative Peruvian specimen in a museum collection and finally on one particularly arresting shape in that specimen. This shape may begin to beat itself out in repeated rhythm, first in the mind, then as a pattern (Figs. 6 and 7).

For instance, I might come across one of the rarely found textiles from the poor cloth-preservation regions of the Peru-Bolivian highlands: an embroidery of little men with digging sticks, or perhaps warriors with war maces, distributed over a checkerboard background (Fig. 8). Both the age-old textile device and the little men delight me, and in paints I weave my own still more abstract design. When my screen-printed design becomes a full-fledged textile in its own twentieth-century right, it is, in effect, a variation on a theme from ancient Peru (Fig. 9).

There is another method, less obviously inspired by any given prototype, that I prefer. My first step, of course, leads me to a museum collection of the material, where I make as complete an intellectual and esthetic rapport with the specimens as possible and make notations in a sketch-

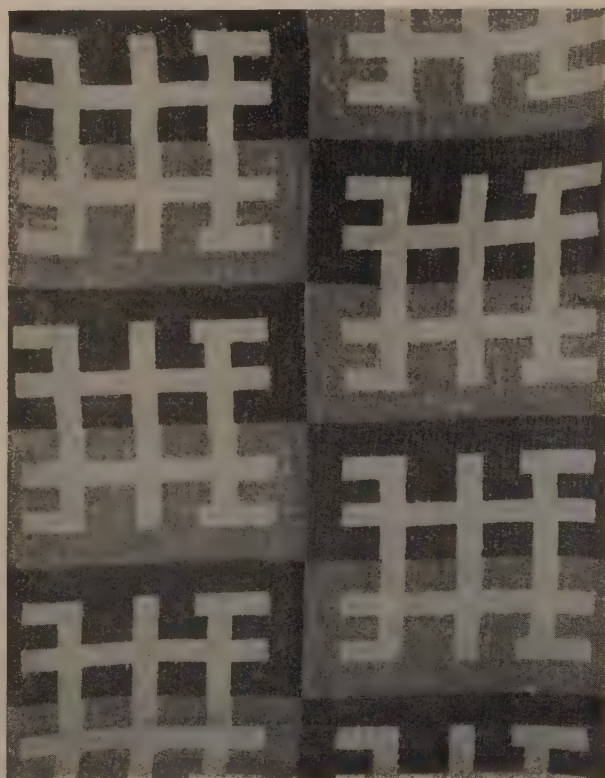
Figs 8 and 9.

Fragment of garment from the Peru-Bolivian Highlands (courtesy Metropolitan Museum of Art) showing embroidery technique, and the author's design for linen fabric below (Moreley-Fletcher Ltd., photograph courtesy Cooper Union).



book. After that it is merely a matter of developing an actual textile arrangement in my studio. For by now other elements besides those from Peru have entered in, profoundly to affect my design: the type of fabric on which the design will be screen printed with vat dyes or pigment colors; and the sort of interior in which the fabric will function.

When it is finished, this design could never be said to be a verbatim quotation from a Peruvian document; nor a variation on a theme from a pre-Columbian textile. The best that can be said for it—and I believe it is indeed the best—is that it has been designed from ideas evoked by these Peruvian textiles: a method of association of ideas calculated to produce a more personal and inventive work of art than the first method. In essence, the design embodies a *feeling* about the ancient fabrics, stated in terms of our present technique and culture. These same forces in their time motivated the unsurpassed textile artists of pre-Spanish Peru; to use a current commercial phrase, they “styled the line” of their incredibly handsome production. And so, if such a contemporary fabric has artistic authority and appropriateness for today’s living, it is because, regardless of its original inspiration, it is firmly rooted within the framework of twentieth-century design and ways of life.



Composition in Modern Architecture

FUNCTIONALISM

Much has been said and written about the "style" of the building movement of our time, but the problem of composition in architecture has, for the most part, been treated with reluctance or avoided altogether. If form is to be reduced to the automatic consequence of function, then a distrust of the problems of composition insofar as they are the problems of form is justified. Or again, where composition has become synonymous with academicism, its problems may be treated with suspicion by those who wish to stress the differences of our architecture from that of preceding periods.

Frank Lloyd Wright went one step further than his contemporaries when he said: "Form follows function" is but a statement of fact. When we say, 'Form and function are one,' only then do we take mere fact into the realm of creative thought." In other words, dependence of form on function would be replaced by interdependence of form and function. And if we accept the mutual dependence of form and function, then the problems of form in modern architecture might well be studied as are the problems of function.

Judging modern architecture on the merits of its form, Henry-Russell Hitchcock and Philip C. Johnson baptized it the "international style." Style in art and architecture means a number of striking similarities of form among works of a certain period that distinguishes them from those of other times, and, although we may not like the word "style," it would be difficult to pretend that we do not notice those similarities in our day.

HUMANISM

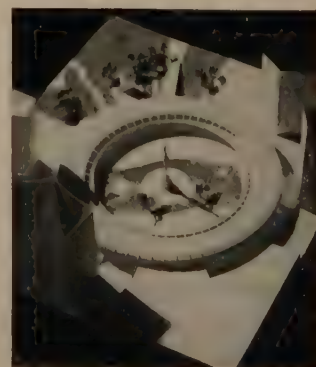
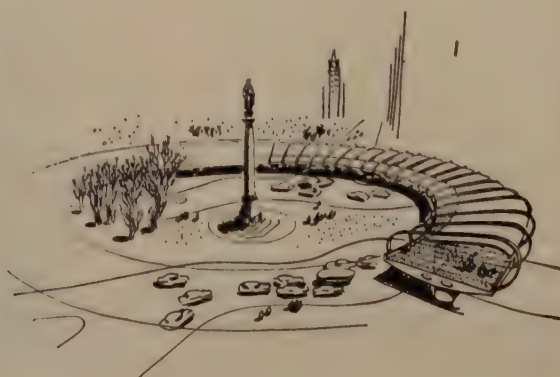
Humanism may well be considered the main principle of the new movement, even though functionalism was its official title. Man and his way of life became the main source of inspiration to a modern architect. Forgotten in the esthetic speculations of the nineteenth century, man, in the basic sense of individual and social character, again became the object of creative attention. Man presented two aspects. The first was the unchanging quality of the human individual: the size of his body, the length of his step and the speed of his walk—the same throughout ages—determine the unchanging factors of scale in architecture; his basic emotions, though changing in form of expression, are as old as the race itself. The second aspect deals with the constant change in human life and the differences that exist not only between generations but between men of different decades. Now this change is rapid and conspicuous, and it demands constant changes in architectural forms.

CONSTRUCTION

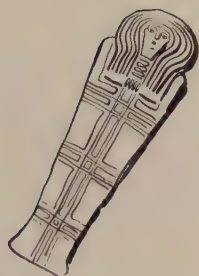
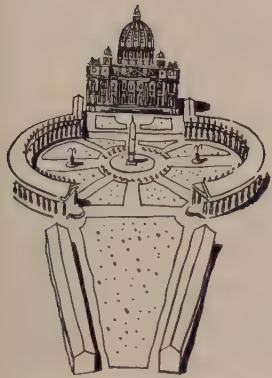
In direct application to architecture, these rapid changes of environment and technology are seen in the new materials available. The use of iron, steel and reinforced concrete is one source of the greatest revolution that has stirred architecture since the gothic period.

It is no accident that the new principles are already clearly expressed in Paxton's Crystal Palace of 1851. Skeleton construction, with its wide spanned-column layout and the cantilever, permitted a free treatment of plan to express the diversified functions of life. It also allowed for the

construction



1, 2, 3



4, 5

order

interpenetration of free space and enclosed form which became one of the main features of the new style. In short, we may say that functionalism could not have developed its present shape if it had not been for the possibilities offered by construction.

Functionalism separated the traditional concept of a bearing wall into a structural element of column and a dividing element of screen, which now could be subjected to their own laws of composition. Construction and partition in a modern plan seem to symbolize the factors of stability and change in architecture. In a certain sense the first acquires an expression of classical discipline while the second becomes an element of romantic freedom. The eternal conflict of classicism and romanticism takes place here and can best be observed in the importance that some architects attach to the discipline of construction, while others subordinate construction to the organic expression of life.

Skeleton construction, despite its achievements, is probably still at the beginning of its possibilities. The use of new structural materials like aluminum, of new concepts of organization like prefabrication and of metal standardized forms for reinforced concrete will bring rich new shapes. Ceilings by Freyssinet in France and Wright's mushroom columns of the Johnson Wax factory in this country may well be considered the precursors of a future wave that will bring unpredicted solutions in form. How this may affect the esthetics of architecture, hitherto based for the most part on a rectangular discipline, still remains to be seen.

ORDER, UNITY, DIVERSITY

Humanism, functionalism and construction have been found to be the backbone of modern form. Esthetic judgment of the new shapes could not take place through the conventional method of comparison, since most of it was without direct precedent in architectural tradition. Therefore this judgment had to be based on the merits of the philosophy responsible for the form and the directness with which this philosophy was expressed in three dimensions.

"Less is more." This statement of Mies van der Rohe expresses one of the principles adopted by our period. Order and elimination seem to be the roots of the simplicity sought for by composition in contemporary architecture. But the latter, in contrast to the architecture of earlier periods, attempts to create an order of freedom instead of one of rigid subordination to a single dominating element.

In illustration of these concepts, one might compare the static composition of St. Peter's in Rome (which with a slight stretch of imagination may resemble an outline of a mummy) with the balanced freedom of Le Corbusier's plan.

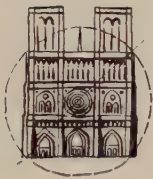
Though the old academic principle of bilateral symmetry has been replaced in modern composition by a free balance of parts, modern architecture does not reject the use of an abstract, geometrical discipline in plan or façade. Compositions on a large scale seem to demand a certain type of geometrical order that cannot be explained by simple interpretation of function. An important psychological factor of satisfaction and comfort lies in knowing what to expect from the whole by what one has experienced in the parts already seen. Regularity between certain elements of composition can aid in creating that unity which may be established only through a sensation of order.

Diversity is achieved by contrast within an ordered unity. Again a humanized explanation of this abstract approach is simple. Architecture should provide human comfort in the visual and psychological as well as in the strictly physical sense of the word, and understanding is part of psychological comfort. Established relations among the elements of a façade, for instance, though based on a geometrical principle, create an impression of order that is easy to understand and appreciate.

Order is the creation of an intellectual approach and unity based on order always has a classical flavor. Diversity is the expression of creative temperament, imagination and emotion and therefore is a factor of what we may call romanticism. Again the two forces exist side by side, one incomplete without the other, and we may conclude that the search for a balance between them is the objective of composition in modern architecture.

THE OPEN PLAN

The possibilities offered by the new construction and by the free plan allow the inside of the building to be opened to the penetration of outside space. In modern composition mass is replaced by the conception of volume. The traditional wall pierced with windows and doors almost belongs to a past period: the transparent or opaque screen, fitted between floor and ceiling, is taking its place. A structural brick wall used today in small architectural problems is often employed with the same feeling of screen principle. The predominant construction of a given period influences the shapes adopted by one less typical for the same time, and thus contemporary brick architecture follows the esthetics characteristic for the column and screen principle.



proportion

PROPORTION

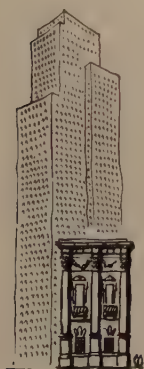
Relations between notes in music, colors in painting and elements of space in architecture bring pleasure if they satisfy man's instinct of proportion.

There is probably no way to establish rules of good proportion as there is no way to establish rules of beauty, but every period in architecture seems to develop a predilection for certain proportions. In ancient Egypt the element of cult introduced the sacred triangle. Humanism in Greece was based on proportions governing relations among parts of the human body, and the golden section was the result. The abstract simplicity of a square appealed to architects of other times: both the gothic cathedrals and the arches of triumph of the late renaissance are examples of architecture subordinated to this discipline.

Based as it was on the purity of functionalism and the principle of expressing on the exterior a plan evolved from the inside, the modern period could not govern its form by any preconceived geometric rule. It therefore claims that the choice of proportions is a personal and emotional, rather than an intellectual one. Nevertheless it is interesting to note new attempts to introduce into architectural composition factors more stable than individual temperament. "Modulor" of Le Corbusier, a measure to control relations of elements, is the best example of this approach and is evolved from the proportions of the human body.

Since previous techniques had resulted for the most part in a vertical accent, it was some time before modern construction, with its wide spans and the new cantilever, was able to introduce a sympathy for a strong horizontal expression. But now a liking for a wide horizontal shape, related to the rest of the composition through a module, seems to be the principal characteristic of proportion in contemporary architecture.

scale



... the scale of the
building is partly
independent of
its size ...

SCALE

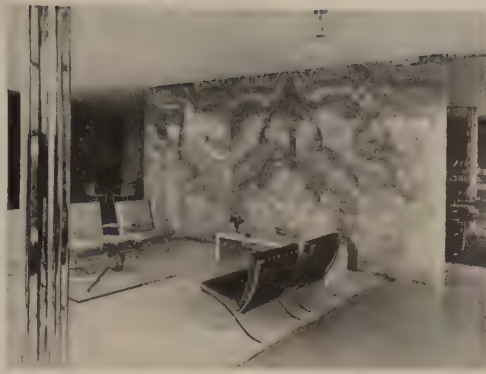
As every period has its own feeling for proportion, so it has for scale. By scale in composition, we understand the size of an element of this composition—in other words, the size of a unit by the repetition or other use of which the composition is formed. In this way the scale of a building is partly independent of its size. In fact, some of the structures of Palladio in Vicenza, for example, though only some fifty feet high, have a much greater scale than a New York skyscraper fifty stories high, a fact accounted for by the tremendous difference in the size of the respective elements of composition. Just as proportion establishes relations among divisions of space, so scale establishes relations between man and space, so that, properly used, scale can become one of the factors of humanism in architecture.

Humanism, as we have stated, is basic in modern architecture, and man's comfort applies to his psychological relations to space as well as to his physical convenience within it. A great contrast between the size of man and the size of a basic element of composition may provoke many emotions but not a feeling of comfort and well-being, and modern architecture, with its insistence on small scale, is only too conscious of this.

In terms of functionalism, a large interior must be expressed as frankly as a small one, and a unit planned for crowds should have a different scale from one planned for an individual, so that the scale of modern architecture must allow for a certain flexibility. This raises the controversial problem of monumentality which was, by its opponents, usually linked to the Greek or Roman column, a decorative dome covering a pompous interior, the inconvenience of outside stairs, etc. Monumentality does not in fact depend on any form but is a problem of scale. The humanistic ideal of individual freedom and comfort adopted by our architec-

8, 9





ornament

ture and expressed in its sympathy to the small-scale treatment should influence also the resolution of the monumental problem, just as the large scale of the baroque influenced every small programme of the period. This would seem to eliminate monumentality from modern architecture; but monumentality, in the sense of a contrast between architecture of exceptional importance and the size of an individual, has its true and eternal qualities of which man should not be deprived. Within the realm of its favorite scale, modern architecture should no doubt distinguish a variety of treatments that will be appropriate to the expression of its diversified contents.

ORNAMENT

Subordinated to order, proportion and scale are the problems of detail and ornament. The detail of today seems to be a direct issue of mass production and standardization. Its uniformity is probably more pronounced than in any other time when it usually was more of an individual problem in esthetics.

In the present use of detail, one must not forget that modern architecture began by a complete elimination of it. Its reappearance, which has been coming gradually, is due both to technical and esthetic reasons. A detail expresses, if only symbolically, the richness and refinement of form, and in its maturity every movement in architecture should express these qualities by the use of detail.

Detail often develops into an ornament that poses a problem of its own today. Modern architecture, committed to the spirit of purity and of freedom, seems to look longingly in its search for the richness of form at the forbidden fruit of ornament. An architect of today hesitates to design an ornament but welcomes into his composition fresco, mosaics, tiles, brick or stone, treating them all as decorative textures, free and independent of architectural rhythm. The concept of a free plan seems to have as a corresponding element the concept of a free ornament.

SEARCH FOR TRUTH

Architecture may be considered a science, a profession, a craft, a hobby, a way of life and many other things, but it is also an art. All art has its roots in nature and in life, but we realize by now that its purpose is not accurate representation but discovery of underlying truth. "Exactitude is not truth"—this sentence of Matisse's is beyond any misunderstanding. Exactitude is not the truth in architecture any more than in any other art. Truth in composition is not the exact disclosure of the inside

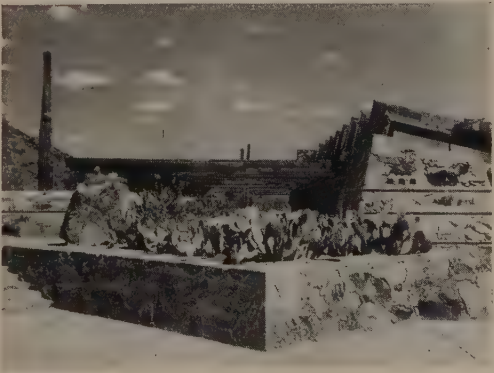
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functions of the building on its exterior, nor is it the frank expression of its construction. Both functionalism and construction must be ordered by the truth of unity and the diversity within it; in other words by the basic laws of the universe, the expression of which man calls beauty.

Not until this fact is established in the minds of our architects will there be a reason to study contemporary composition. But it would seem that our period is now ready for this study and ready to submit objects for its criticism—modern buildings rising out of the experience of our times.

ILLUSTRATIONS: 1 A study of a reinforced concrete ceiling for a country church 2, 3 Proposed steel and aluminum structure for Columbus Circle, New York, Nowicki and Stein, architects 4 Alexander Calder, *Steel Fish*, 1934, metal mobile, Virginia Museum of Fine Arts 5 Isamu Noguchi, *Lunar Landscape* 6 *Falling Water*, 1936, house for Edgar Kaufmann, Frank Lloyd Wright, architect 7 *Savoye House*, 1929-30, Corbusier and Jeanneret, architects 8 *Ministry of Education and Health*, Rio de Janeiro, 1937-42, Oscar Niemeyer, architect 9 *Power House*, Hiwassee, Tenn., Wank and Parker 10 *Swiss Dormitory*, Paris, 1933, Corbusier and Jeanneret, architects 11 *Tugendhat house*, Brno, Czechoslovakia, 1930, Mies van der Rohe, architect 12 *Chapel of St. Francis*, Brazil, 1945, Oscar Niemeyer, architect, mural by Portinari 13 *Taliesen West*, Arizona, Frank Lloyd Wright, architect

Photographs 4, 5, 9-13 courtesy of Museum of Modern Art; 1 Michael Miller; 6 Hedrich-Blessing; 8 G. E. Kidder Smith.



13

Book Reviews

K. Hutton, *Speaking Likeness*, New York, Focal Press, 1947. 89 pp., 54 plates. \$3.

Clarence Laughlin, *Ghosts Along the Mississippi*, New York, Scribner's, 1948. 100 photographs, with text. \$10.

Samuel Chamberlain, *Six New England Villages*, New York, Hastings House, 1948. 104 pp. plates, with text. \$3.50.

Edwin and Louise Roskam, *Towboat River*, New York, Duell, Sloan & Pearce, 1948. 295 pp., illus. \$7.50.

Wright Morris, *The Home Place*, New York, Scribner's, 1948. 176 pp., half plates. \$3.50.

With the perfection of rapid and relatively cheap techniques for reproducing photographs on the printed page, a new impetus was given to book illustration at the end of the last century. Where one hand-drawn picture would have served, a lavish number of halftones could now be used. And with this more liberal use of pictures and text, there arose the problems of the relation of the image and of the text.

The simplest solution was, of course, the album: a collection of photographs with descriptive captions. At the other end of the scale was the illustrated text, in which photographic reproductions were inserted in the text, often with words from the text repeated beneath them to orient the reader. There were experiments: Paul Nadar in 1886 photographed his father interviewing the scientist Chevreul while a stenographer took down the words spoken during the exposure; the photographs were printed with the transcript as a "Photo-Interview." Alexander Black even wrote in 1893 a picture novel in which photographs of actors taken in his studio appeared without captions in the text.

Today the use of photographs in books is taken almost for granted, yet the problem of how to handle words and pictures remains a challenge to photographer, writer and publisher. Five recent publications show varying solutions to this problem.

Hutton's *Speaking Likeness* is an album. It is the publication of a photographer's portfolio of his favorite prints, and the text is the equivalent of the comments that he might have made to us were we to visit him. Although the photographs were taken on assignment for *Picture Post*, the English illustrated weekly, they are presented without their original news captions. We look at them as photographs rather than as illustrations, as comments rather than dated news. Hutton works with the miniature camera in order to approach more closely to the teeming life of London. While his pictures often lack strength of design, they have unusual spontaneity and freshness. The text, which precedes each group of pictures, is brief, anecdotal and interesting.

Clarence Laughlin's collection, *Ghosts Along the Mississippi*, is more lavishly produced. The page size is greater and the paper is better. Most of the hundred photographs are of the famous southern plantation houses, taken from viewpoints that emphasize the melancholy of their departed grandeur. Now and again Laughlin uses a double exposure in an attempt to invoke the spirit of the vanished past. Facing each photograph, on the left-hand pages, is a paragraph or two written by the photographer and giving architectural and historical data together with editorial remarks about the photograph itself. The confusion of purpose is distracting. For example: to state that a view of Belle Grove Plantation "focuses sharply the dramatic contrasts between the grandeur and decay of the great plantation houses" would seem to be the business of the critic not of the photographer. One dislikes being told what is obvious: "The black reflection of the photographer's hand and camera help the illusion of enormous depth." A good photograph does not need stage directions. Laughlin's descriptions often are extravagant. He writes about a plaster ceiling decoration: "... we see how its delicate acanthus leaves, one by one, have been dropping into the whirlpool of time." He is a better photographer than writer, and his best photographs are those which are least literary and most factual.



From Wright Morris, *The Home Place*, Charles Scribner's Sons, 1948.

Samuel Chamberlain's *Six New England Villages* is a collection of photographs such as you and I might wish that we had taken during our travels, neatly presented with factual descriptions. Whereas Laughlin emphasizes ruin and decay, Chamberlain shows the past as living. So far as possible he has avoided any sign of contemporary life. There are no automobiles, no electric wires, no signboards. Only once does he show decay, but in the caption to that photograph, which shows a rotting hulk of a once-proud schooner, he asks our pardon. Yet there is melancholy in these photographs of elm-covered streets of the towns of Hancock, N. H., Litchfield, Conn., Little Compton, R. I., Old Bennington, Vt., Old Deerfield, Mass., Wiscasset, Me. The book is overcrowded; every space is filled as if, in his enthusiasm for New England, the author wanted to show as many pictures as possible. A more open layout would have been more attractive.

Towboat River is expository. It is a detailed report on an industry: inland water transportation. With almost overwhelming thoroughness, the Roskams have set out to show all phases of life on a modern towboat. Whether there is a need for such an exhaustive account is, to my mind, questionable. Many of the photographs appear trivial. One photograph of conventional housekeeping would seem sufficient, yet the Roskams show us scenes of cooking, dishwashing, making beds, carpet sweeping. And eating. Any man with his mouth full is ugly. Two pages showing eight full mouths are almost too much. The photographs of how the business of towing is accomplished are of real interest. As the pictures record what the eye sees, so the text attempts to record what the ear hears. They used a portable sound recorder to take down conversation. But instead of presenting this record clearly, as factual data, it is written into a running text, and thereby loses some of its effectiveness. The text, with its illustrations, is intermingled with groups of pictures with captions in a different typeface. The result is somewhat confusing. It is most unfortunate that two types of reproduction were used, for in comparison with the halftones, the photo-offset lithographs are weak and dull.

By far the best, and certainly the most imaginative, of the five books under review is Wright Morris' novel, *The Home Place*. This is the author's second experiment in the use of photographs not to illustrate, but to describe. While I found the story—personality conflicts in the circumscribed area of a mid-west farm—difficult reading, the photographs, which are excellent, form the background against which the action is placed. With great ingenuity Morris found subjects that either fitted his text or around which a text could be written. Mostly he has chosen intricate small details, at once typical and universal. His earlier novel, *The Inhabitants*, was large in format and fell into the picture-book class. *The Home Place* is novel size and is all the better for it. As an indication of the potentials of a true integration of picture and text, I found the experiment stimulating.

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BOOK REVIEWS Continued

Walter Pach, *The Art Museum in America*, New York, Pantheon, 1948. 293 pp., 62 illus. \$6.

Theodore L. Low, *The Educational Philosophy and Practice of Art Museums in the United States*, New York, Columbia, 1948. 245 pp. \$2.50.

Walter Pach writes about museums with the authority of long experience as scholar and appreciative museum visitor. In *The Art Museum in America* he pays warm tribute to the museums themselves and to the museum officials, trustees and patrons who have been responsible for the great development of their collections during the past half century. His book is full of delightful and perceptive comments: on the rôle of American and modern art in the museum, on museum education and on the relation of the museum to its public. Unfortunately, its general excellence is obscured by poor organization and by a somewhat tedious discussion of individual objects which will have little meaning for those unfamiliar with the collections themselves. The supplementary summary of museum resources throughout the country is fragmentary and incomplete, in marked contrast to the author's discussion of the collections of the Metropolitan and Boston museums which reflect his long acquaintance with their treasures.

While Pach addresses himself to the lay public, Theodore Low's *The Educational Philosophy and Practice of Art Museums* is directed primarily to the museum staff and to those who must determine its future policy. As a result of his experience in the Educational Departments of museums, the author is critical of the current practice of art museums and their failure to develop a definite and coherent philosophy. As in his previous book, *The Museum as a Social Instrument*, he deplores the narrowness of art-historical scholarship as a basis of museum training and the excessive emphasis on collecting and curatorial functions at the expense of the museum's responsibility for interpreting its collections to its public. Education, Low believes, must assume the dominant rôle, and the museum must limit its objectives to achieve a mission: the promotion of understanding of other peoples and civilizations through the collection, display and interpretation of works of art as a history of culture rather than as an esthetic end in themselves.

This thesis is not new and has considerable support in recent museum practice, and in the writings of Francis Taylor, Archibald MacLeish and others who have concerned themselves with the rôle of the art museum in education and in society. Low's belief that the current diversity of museum practice and philosophy and the consequent dispersal of energy and resources in all directions conceals an indolent lack of purpose and plan may appear at first glance to be well justified. Museums, however, are still young institutions; I believe that whatever growth and vitality they have achieved in recent years can be attributed to the extraordinary opportunity for uncharted experimentation which has carried some of them beyond the boundaries of current educational practice. Can we afford to sacrifice the slowly accumulating gains of such individual experimentation for a central objective which would make of the museum another didactic instrument in the machinery of education? Our most serious criticism of Low's position is that some of the means he proposes (museum workers trained as social scientists and educational technicians, museum behaviour studies, television programs, etc.) are more apt to impair or destroy than to attain his primary objective. The questionnaire through which he examines current museum practice, loaded with preconceived conclusions, is another unfortunate example of the poll-taking technique until recently so popular in political circles.

Both Walter Pach and Theodore Low believe that museums have an important place in society. From that common ground, they adopt widely different means and come to different conclusions. Low sees the museum as a place of directed education, to perform a mission, to tell a story. His is an active approach and he has little patience for Art for Art's sake. To Pach the museum is a place for self-education where the individual gains from his own experience, enjoyment and development. His is the passive approach which he sums up well:

"Indeed, today we must leave every person free to form his own convictions, and the way to do that is to concentrate on the collections themselves, allowing the masters and schools to say their say, independent of interpretations by educators. As no one can have a love affair for another, so in the matter of feelings aroused by art, no one can have or even transmit another's experience. What we need to do in museums is to make people feel like coming frequently. Only by so doing will they have a full measure of the experiences open to them."

CHARLES H. SAWYER
Yale University

Wolfgang Born, *American Landscape Painting*, New Haven, Yale University, 1948. 228 pp., 143 plates. \$7.50.

Wolfgang Born subtitles this volume, the first book on American landscape painting, "an interpretation." Interpretations sometimes make a brave new world if they are well founded and not contradictory. Alas, Born's American-landscape world has its pitfalls. One is his reliance on the Biedermeier attitude (mentioned fourteen times in the index) to explain the shortcomings of the Hudson River school painters of the "sentiment of nature." Under this heading the author lumps romanticism, classicism, love of storm and of the night, and Biedermeier attitudes. Another pitfall comes in emphasizing the dependence of Inness' later style on Corot's weaknesses. While Inness (whose name throughout is invariably spelled with one "s") was influenced by the early work of Corot, he changed his style in the 1870s to accord with his Swedenborgian mysticism; and by the time of Corot's death in 1875 he was no longer an influence on Inness who had found his own way. A third pitfall is to regard Ryder as a psychotic painter, disregarding the fact that his preference for painting the evening and the night was due at least in part to the ulcers in his eyes, which reacted against too much light. And why does Born bring in, just for a line or two, unimpressive painters like Titcombe, Sellstedt and Seth Eastman?

Discounting the pitfalls, Born's chief interest is in the panoramic style, which he treats excellently, and his chief love is for the painters of tone and light, such as Charles Herbert Moore and William H. Holmes, both of whom he rehabilitates.

JAMES W. LANE
National Gallery of Art

C. Ludwig Brummé, *Contemporary American Sculpture*, New York, Crown, 1948. 156 pp., 130 plates. \$5.

Sculpture has long been regarded as the stepchild among the arts and a presentation of its case usually reflects this unhappy state. C. Ludwig Brummé here presents a favorable view in an atmosphere of hope and affirmation, rendering a service to the sculptor as well as providing an informative survey for the layman.

William Zorach, who has written the introduction, demonstrates his broad understanding of the multiple forms and problems that beset the contemporary sculptor, and many of his observations are visually substantiated in the book. However, his enthusiasm gets the better of his discerning judgment when he discusses new materials and techniques in their relation to design, display and decoration, as a legitimate extension of the wonder-world of contemporary sculpture. Such dubious excursions tend to weaken an otherwise knowing and sympathetic point of view.

The sculpture represented includes the diverse forms currently practiced, a cross section intended to secure a fair and objective selection. Though it may achieve this mean, such an expedient carries with it an element of risk, and Brummé's penchant for catholicity has not escaped the usual casualties, for one encounters examples that raise the question of quality. It is difficult to understand why some works appear (except that they may have been produced by well-known names) or why the more adventurous of the group, who suffer from obvious immaturity, are included.

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ART IN AMERICA began its career thirty-seven years ago as the first art magazine in America, under the editorship of Frederic Fairchild Sherman, with a series of articles on American artists.

Today this editorial policy must still be considered a pioneer effort. No other scholarly journal feels as we do that America's relatively undefined art history is of greater validity as a subject of study in this country than is the well established art history of other nations. Despite the fact that many major achievements in American art are unrecorded, while only secondary work remains to be investigated in other fields, statistics show that a minute fraction of their space is accorded by the scholarly periodicals to the study of American art. It is significant that a fine picture book recently published in a large edition devoted to the reproduction of great paintings in America included only five American examples; more significant that our National Gallery of Art in Washington features Italian painting. It seems that American taste is still under the spell of foreign dominance. Americans do not yet believe in a valid art tradition of their own. To all this we take strenuous exception, and are determined to stress in our pages the study of our distinguished native art with the hope that American scholars, collectors and museums will eventually emphasize it too in their publications and collections.

Subscription price, \$6.00 per year. Single copies, \$1.50.

ART IN AMERICA

Jean Lipman, *Editor*

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These limitations, on the whole, do not negate the rewarding qualities of the book. *Contemporary American Sculpture* constitutes a serious effort to give American sculpture a wider berth. It is replete with examples of excellent work now being done in this country, supplemented with a compendium of reference and source material on contemporary sculpture that should be of considerable value to the sculptor and to those interested in the arts.

THEODORE J. ROSZAK
New York City

Film Review

Racconto da un Affresco, written and directed by Luciano Emmer and Enrico Gras, available from Museum of Modern Art, 11 West 53rd St., New York. 16 mm and 35 mm; black and white; sound; rental \$3. (16 mm) and \$6. (35 mm). (10 min.)

Fiddle De Dee, produced by the National Film Board of Canada, 620 Fifth Ave., New York; 400 W. Madison St., Chicago. 16 mm; color; sound; rental \$2.50. (4 min.)

What is Modern Art? produced by Riethof Productions, Inc., in association with Spencer Samuels, 1776 Broadway, New York. 16 mm; color; sound; rental \$15. per day, \$35. per week, purchase \$185. (20 min.)

Each of these three films approaches its subject matter—art—in a different way. The Italian treatment of the Arena Chapel frescoes turns them into a dramatic story, in which details are magnified and the over-all effect is lost. By singling out portions of each of the scenes, highlighting single figures and, above all, facial expressions, Giotto's depth of psychological understanding and his ability to convey an amazing variety of expression with intensity is forcefully portrayed. But by this exclusive concentration on detail, in which we never see the Arena Chapel as a whole, and no single scene is shown in its entirety, Giotto's genius in the organization and creation of plastic volume and space is lost. It is thus a dramatically effective film for use at Easter time, but it does not convey Giotto's total artistic achievement and, more especially, that side of it which has significance for contemporary art.

The other two films make an interesting comparison. *What is Modern Art* has set out on an elementary explanation of modern art; *Fiddle De Dee* is a gay and captivating abstract sequence (made from small drawings), with a sure sense of color matched in rhythm and mood by music from the fiddle. The first uses contemporary paintings within a didactic talking framework, the other is a minor work of art in its own right. Of the two, *Fiddle De Dee*, with no intention of explaining anything, does the more for anyone's understanding of contemporary art; it can be enjoyed at any level, from the child to the artist. Its forms and colors, originating in the forms and colors of the contemporary artist, can be immediately reapplied in understanding, and the pleasure they give teaches a great deal about the pleasure to be derived from art. It makes no apologies; through concern with its own integrity, it ends by appealing to all. *What is Modern Art*, by starting off to appeal to everyone, loses the sense of its own existence, and we are left asking: to whom is this directed? It puts itself on the defensive by undertaking to answer the "objections" of a supposedly average person, instead of emphasizing from the beginning the positive enjoyable qualities that *Fiddle De Dee*, with no reference to other works and no talk at all, so well conveys; it has tried to cover the whole field of modern art, and it has handled each work as if it contained a psychological message without visual satisfaction. It uses for its protagonist what the illustrators call an "art artist," instead of a human being who is also an artist, and spends its time looking at him (and at the average beautiful girl to whom he talks) instead of at the pictures he is discussing. Had the makers of the film had more respect for their subject, their audience and themselves, had they begun on a more difficult task, they would, paradoxically, have ended with a more comprehensible result.

ROBERT GOLDWATER.

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Contributors

The contributors to our Symposium are: WALTER ABELL, Professor of Art at Michigan State College; ALFRED H. BARR, JR., Director of the Museum Collections of the Museum of Modern Art; JACQUES BARZUN, Professor of History at Columbia University; JOHN I. H. BAUR, Curator of Painting and Sculpture at the Brooklyn Museum; HOLGER CAHILL, former National Director of the Federal Art Program of the WPA, author and critic; ALFRED FRANKENSTEIN, art critic of the *San Francisco Chronicle*; LLOYD GOODRICH, Associate Director of the Whitney Museum; CLEMENT GREENBERG, art critic of *The Nation* and the *Partisan Review*; GEORGE H. HAMILTON, Associate Professor of Art at Yale University; H. W. JANSON, of the Art Department of Washington University; DOUGLAS MACAGY, Director of the California School of Fine Arts; DANIEL CATTON RICH, Director of the Art Institute of Chicago; JAMES THRALL SOBY, Chairman of the Department of Painting and Sculpture at the Museum of Modern Art; LIONEL TRILLING, Professor of English at Columbia University; JOHN DEVOLUY, art critic for the *Paris Herald*; PATRICK HERON, art critic for the London *New Statesman and Nation*.

RUTH REEVES, New York textile designer who teaches at Cooper Union, has traveled in South America on a Guggenheim fellowship, and in Guatemala under the auspices of the Carnegie Institution, Washington, D. C.

MATTHEW NOWICKI is acting Head of the Department of Architecture at North Carolina State College and is special consultant to the Director of Planning of the Permanent Headquarters of the United Nations.

Forthcoming

HOLGER CAHILL, Max Weber; articles on the Ex-Votos of Mexico and France by JEAN CHARLOT and ANATOLE JAKOVSKY; a part of *The Psychology of Creation*, by ANDRÉ MALRAUX.

MARCH, 1949



Detail from Tapestry "Council of Chieftains" by Galkowski
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March Exhibition Calendar

All information listed is supplied by exhibitors in response to mailed questionnaires.

CHAPEL HILL, N. C. *Person Hall Art Gallery, University of North Carolina*, Mar. 5-27: *Sculp. in Plastics* by Leo Amino. *Taliesin and Taliesin West*: Frank Lloyd Wright.

CHARLOTTE, N. C. *Mint Museum of Art*, Mar. 1-31: 20 Southern Painters. *Portraits by Bradshaw Crandell*. *W'cols* by Nile Behnke.

CHATTANOOGA, TENN. *Chattanooga Art Association*, Mar. 6-30: Lamar Dodd, One-Man Show.

CHICAGO, ILL. *Art Institute of Chicago*, to Mar. 6: *Woodcuts and Lithographs* by Felix Vallotton. *Drwgs* by Agna Enters. To Mar. 11: *Soc. of Typographic Arts*, 4th Ann. Exhib. To Mar. 13: *Alumni Assn. of the Art Institute of Chicago* Exhib. To Mar. 21: *Delta Phi Delta A.L. School Exhib.* 53rd Ann. Exhib. by Artists of Chicago and Vicinity. To Mar. 31: Exhib. of Indonesian Art. Mrs. James Ward Thorne's Amer. Rooms in Miniature. 40 Ancient Chinese Bronzes.

Chicago Galleries Association, Mar. 1-31: *W'cols* by Leslie A. Davis. *Ptgs* by Joseph P. Nash and Arnold Turtle. *Chicago Public Library*, Mar. 1-31: *Caseins*, *W'cols* and *Drwgs* by Briggs Dyer. *Jewelry* by Quentin Robert Neal. *Club Woman's Bureau*, *Mandel Brothers*, to Mar. 19: *Oils* by Leo Loring. Mar. 21-Apr. 16: *Artists League of the Mid-West*. *Palette and Chisel Academy of Fine Arts*, to Mar. 15: Ann. Studio Show.

CINCINNATI, OHIO. *Taft Museum*, to Mar. 20: Cincinnati Public Library Treasures.

CLAREMONT, CALIF. *Pomona College Gallery*. Mar. 1-30: Ancient Ceramics.

CLEARWATER, FLA. *Art Museum*. Mar. 2-18: 15th Ann. Member Exhib. Mar. 20-Apr. 2: *W'cols* and *Etchgs* by W. R. Locke.

CLEVELAND, OHIO. *Cleveland Museum of Art*, to Mar. 13: *Georges Braque*, *Retrospective Exhib.* *Prints* and *Drwgs* by Masters of the Berlin Museum. Mar. 15-Apr. 10: *Work of Le Corbusier*. Mar. 16-May 8: *Greece: Yesterday and Today*.

COLORADO SPRINGS, COLO. *Colorado Springs Fine Arts Center*, Mar. 20-Apr. 15: *Ex Votos*, Exhib. of Religious Ptg from France and Mexico (AFA). Mar. 30-Apr. 22: Lawrence Barrett's *Lithography*.

COLUMBUS, OHIO. *Columbus Gallery of Fine Arts*, to Mar. 5: *Hats in History*. To Mar. 13: Ptg Toward Architecture. Mar. 18-Apr. 24: *Period Rooms in Miniature*.

CORTLAND, N. Y. *Cortland Free Library*, Mar. 1-31: *W'cols* by Henry Gasser.

COSHOCOTON, OHIO. *Johnson-Humrickhouse Museum*, Mar. 1-31: *Contemp. Textiles* (Scalamandre Textiles).

CULVER, IND. *Culver Military Academy*, to Mar. 25: *Elements of Design*.

DALLAS, TEX. *Dallas Museum of Fine Arts*, to Mar. 13: Amer. Printmaking, 1913-1937 (AIGA). *W'cols* by Harrison Stevens. *Jury Exhib.* of Tex. Crafts. *Illustration* by José Cisneros. Mar. 20-Apr. 17: *W'cols* by Chen Chi. *Ghosts Along the Mississippi*, *Architectural Photos* by Clarence Laughlin (AFA). Exhib. of *Contemp. Amer. Ptg* (U. of Oklahoma).

DAYTON, OHIO. *Dayton Art Institute*, to Mar. 16: *Matisse Drwgs* (AFA). Mar. 1-Apr. 4: *Ptgs* by Professor Chang. Mar. 16-Apr. 10: *Ptgs* by Henry Varnum Poore.

DENTON, TEX. *Texas State College for Women*, Mar. 3-24: *Contemp. Amer. Prints* (AFA).

DENVER, COLO. *Denver Art Museum*, *Chappell House Branch*, Mar. 5-Apr. 27: *The Mod. Artist and His World*.

DES MOINES, IOWA. *Drake University*, *Dept. of Art*, to Mar. 13: *An Artist's Zoo* (MOMA). Mar. 1-15: *Venice* (LIFE Mag.).

DETROIT, MICH. *Detroit Institute of Arts*, to Mar. 6: *Architecture and City Planning*. Mar. 15-Apr. 10: *Mich. Artist Craftsmen*.

DULUTH, MINN. *University of Minnesota*, Mar. 24-Apr. 14: *Colonial Art in Latin America* (AFA).

DURHAM, N. H. *University of New Hampshire*, *Dept. of Art*, Mar. 1-21: *W'cols* by Nora Urwin. Mar. 21-Apr. 11: *Bridges*. *Duke University Library*, Mar. 1-22: *Fifty Books of the Year, 1948* (AIGA).

EAST LANSING, MICH. *Michigan State College*, to Mar. 12: *A New Amer. Architecture* (MOMA) *Sculp.* by David Smith (MOMA).

ELGIN, ILL. *Elgin Academy Art Gallery*, Mar. 4-Indef.: 3rd Ann. Exhib. of Fox Valley Art Assn.

EMPORIA, KANS. *Kansas State Teachers College*, Mar. 1-22: 27th Ann. Exhib. of Advertising and Editorial Art (AFA).

EVANSVILLE, IND. *Evansville Public Museum*, to Mar. 15: *Ptgs* by Cliff Amyx.

FLINT, MICH. *Flint Institute of Arts*, to Mar. 4: *Progress of a Mural*. Mar. 6-27: *Work in Progress* in Mich. Mar. 8-22: *Nat'l Snapshot Awards*.

AKRON, OHIO. *Akron Art Institute*, Mar. 6-31: *Survey of 200 Years of Printmaking* (Kennedy and Co.). *Palestinian Children's Ptg.*

ALBANY, N. Y. *Albany Institute of History and Art*, to Mar. 6: *Amer. Drwg Ann.* Mar. 9-27: *Art in the Albany Schools*.

ALBION, MICH. *Albion College*, Mar. 6-25: *Ceramics and Ptg.* (Alfred U., Alfred, N.Y.). *Work in Progress* in Mich. (Detroit Institute of Arts). *Is This Art?* No. Mar. 27-Apr. 13: *U. of Mich. Faculty Show*. *European Drwgs* in the Metropolitan. *Critics Choice*.

ALEXANDRIA, LA. *Art League*, Mar. 22-Apr. 15: *Ptgs* of John Sloan (AFA).

ANDOVER, MASS. *Addison Gallery of American Art*, to Mar. 13: *Material and the Immaterial*. Mar. 20-Apr. 10: *Ancient Peruvian Textiles* (AFA). Mar. 20-Apr. 15: *Mod. Wallpaper* (AFA).

ANN ARBOR, MICH. *Museum of Art, University of Michigan*, to Mar. 6: *Recent Accessions*. Mar. 1-22: *Five Amer. Painters* (AFA). Mar. 14-Apr. 4: 40 *Drwgs* (MMA).

ATHENS, OHIO. *Ohio University Gallery*, to Mar. 15: *Etchgs* and *Lithographs* (Asso. Amer. Artists Gal.).

ATLANTA, GA. *High Museum of Art*, Mar. 19-Apr. 3: *Assn. of Ga. Artists Exhib.*

AUSTIN, TEX. *University of Texas*, *Dept. of Art*, to Mar. 4: *Open and Closed Form*. Mar. 14-Apr. 4: *New Amer. Painters*.

BALTIMORE, MD. *Baltimore Museum of Art*, to Mar. 6: *Hawaii* (AFA). To Mar. 13: *Illuminated Books of the Middle Ages and Renaissance* (Walters Art Gallery). To Mar. 31: *Ptgs* by Karl Knaths. Mar. 1-31: *Secular Life in the Middle Ages*. Mar. 25-Apr. 17: 17th Ann. Maryland Artists Exhib. Mar. 21-Apr. 10: *Stamp Design*. *Peal Museum*, Mar. 6-Apr. 3: *Art Education in Baltimore Secondary Schools*. Mar. 20-Apr. 17: *Artistry in Craftsmanship*.

Walters Art Gallery, to Mar. 6: *W'cols* and *Drwgs* of Gavarni. To Mar. 13: *Illuminated Books of the Middle Ages and Renaissance* (Organized by the Walters Art Gal., to be held at the Baltimore Mus. of Art).

BATON ROUGE, LA. *Louisiana Art Commission*, Mar. 4-31: 4th Ann. Student Show.

BELOIT, WIS. *Art League of Beloit*, Mar. 1-31: *Ptgs* and *Drwgs* by Willard Arnold. *Sculp.* and Ptg by Clayton Charles of the Beloit College Art Dept.

BETHLEHEM, PA. *Lehigh University Art Gallery*, Mar. 6-27: *Graphic Circle Prints* (Seligman). *Non-Objective Ptg* by Art Instructors of the Lehigh Valley College.

BLOOMFIELD HILLS, MICH. *Museum of the Cranbrook Academy of Art*, Mar. 1-27: *Contemp. French Prints*. 50 *Etchgs* and *Lithographs* (Buchholz Gal.). *Jazz* by Henri Matisse. 20 *Colored Prints* (Detroit Institute of Arts). *Techniques* (Cranbrook Academy of Art).

BOSTON, MASS. *Doll and Richards*, Mar. 7-19: *W'cols* by Benjamin Rowland. Mar. 21-Apr. 9: *Ptgs* by Stanley Woodward.

Guild of Boston Artists, to Mar. 5: *Ptgs* by Loring W. Coleman, Jr. Mar. 7-19: *Ptgs* by Marion P. Sloane. Mar. 21-Apr. 2: *Ptgs* by Harold Lindergreen. *Institute of Contemporary Art*, Mar. 5-Apr. 10: *Sculp.* by Nadelman.

Public Library, Mar. 1-30: *Drwgs* of Arthur Wm. Heintzelman. *Vose Galleries*, to Mar. 12: *W'cols* by Hartman. Mar. 7-26: *Sculp.* by Charles Cutler. Mar. 14-Apr. 2: *Ptgs* by Rev. Robert J. Humphreys.

BROOKLYN, N. Y. *Brooklyn Museum*, Mar. 23-May 22: 3rd Nat'l Print Ann. To Mar. 20: *Photos* by Carl Strüwe. To Apr. 10: *Westward Ho. A Study of U. S. Expansion from 1800 to 1860*. To Apr. 17: *Chinese Metalwork*.

BUFFALO, N. Y. *Albright Art Gallery*, Mar. 9-Apr. 3: 15th Ann. Western New York Exhib.

BYRAM, CONN. *New Lebanon Branch, Greenwich Library*, to Mar. 4: *Connecticut Landscape: W'cols* by Lester Oxer. Mar. 7-Apr. 1: *Portraits in Various Mediums* by Erna Fattiman.

CAMBRIDGE, MASS. *Germanic Museum, Harvard University*, to Mar. 7: *Mies van der Rohe*. Mar. 15-Apr. 15: *Creative Design and the Consumer*. *Massachusetts Institute of Technology*, Mar. 14-Apr. 2: *Fifty Books of the Year, 1948* (AIGA).

CANTON, OHIO. *Art Institute*, Mar. 20-Apr. 15: *Design in Nature* (AFA).

CARMEL, CALIF. *Carmel Art Association Gallery*, Mar. 1-31: *Members Oil and W'col Show*. Mar. 15-20: *Ajit Mookerjee, India*. Mar. 15-30: *Portraits and Prints*.

CEDAR RAPIDS, IOWA. *Art Association, Public Library*, to Mar. 8: *The Ptg* of John Sloan (AFA).

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William Rockhill Nelson Gallery of Art, Kansas City, Mo.

FORT WAYNE, IND. Art School and Museum, to Mar. 6: Art Schools, U. S. A. (AFA).

GRAND RAPIDS, MICH. Grand Rapids Art Gallery, to Mar. 6: Mod. Wallpaper (AFA). To Mar. 12: Amer. Toys (AFA).

GREEN BAY, WIS. Neville Public Museum, Mar. 6-18: 4th Ann. Green Bay Camera Club Exhib. Mar. 19-Apr. 2: 3rd Green Bay Regional Rural Art Exhib.

GRINNELL, IOWA. Grinnell College, Art Dept., Mar. 4-25: Pigs by Grandma Moses (Galerie St. Etienne).

HAGERSTOWN, MD. Washington County Museum of Fine Arts, Mar. 1-30: 18th Ann. Photographic Salon. Selected Works from Singer Coll.

HARTFORD, CONN. Wadsworth Atheneum, Mar. 5-27: Hartford Public Schools. Hartford Soc. of Women Painters.

HONOLULU, HAWAII. Honolulu Academy of Arts, Mar. 3-16: Invitation Exhib. of Pigs and Sculpt. by Artists of the Territory of Hawaii, Mar. 17-Apr. 3: Pigs by John C. Young.

HOUSTON, TEX. Museum of Fine Arts of Houston, to Mar. 13: Houston Camera Club Exhib. Pigs by Frances Skinner. Mar. 20-Apr. 3: 24th Ann. Exhib. of Works by Houston Artists.

ITHACA, N. Y. Cornell University Library, to Mar. 6: Fifty Books of the Year, 1948 (AIGA).

JACKSONVILLE, ILL. David Strawn Art Gallery, Mar. 5-26: The 1949 Corcoran Biennial (AFA).

KANSAS CITY, MO. Kansas City Art Institute, to Mar. 12: Pigs and Drwgs by Kuniyoshi. Locally Owned Prints and Drwgs. Drwgs by Reginald Marsh. Mar. 13-Apr. 2: Works by 3 Kansas City Artists. Pigs, Ceramics and Silver by Wichita Artists.

University of Kansas City, Mar. 6-27: Amer. W'cols (AFA). William Rockhill Nelson Gallery of Art, to Mar. 6: Diverse Vision in New England (AFA). Mar. 6-31: Archipenko Drwgs. Kansas City Camera Club. Portrait Prints from Permanent Coll. Figurines, Animals and Birds from the Burnap Coll. of English Pottery.

LAGUNA BEACH, CALIF. Laguna Beach Art Association, to Mar. 27: Members Mid-Winter Prize Exhib. Mar. 1-27: Ruth VanSickle Ford.

LAWRENCE, KANS. Museum of Art, University of Kansas, to Mar. 15: Dutch Baroque Art. Mar. 21-Indef.: The World of Goethe. Art in the Theatre.

LOS ANGELES, CALIF. James Vigeveno Galleries, to Mar. 18: Haitian Pigs. Mar. 20-Apr. 15: Small Pigs by Great Masters.

LOUISVILLE, KY. Art Center Association, to Mar. 5: Joseph E. Seagram & Son's Coll. of Kentucky Art. Mar. 7-26: In Crayon and Gouache. Mar. 26-Apr. 9: Pigs from Southeastern Art Conference. Speed Memorial Museum, Mar. 1-31: Hawaiian Prints (Honolulu Academy of Arts). Ohio Printmakers Exhib. (Dayton Art Institute).

University of Louisville, Mar. 7-31: Rodin Drwgs. Mar. 25 and 26: Student Pigs in Southern Colleges for Meeting of Southeastern College Art Conference.

LOWELL, MASS. Whistler's Birthplace, Mar. 1-30: Local Millenium Exhib.

MADISON, WIS. Wisconsin Union Art Gallery, University of Wisconsin, to Mar. 30: Old Masters (MMA). Mar. 9-31: 2nd Section of William Bascom Coll. of African Sculpt.

MANCHESTER, N. H. Currier Gallery of Art, to Mar. 6: Ex Votos (AFA). Mar. 1-22: Early 20th Cen. Amer. W'cols (AFA). Mar. 2-31: New England Folk Art. Mar. 5-31: 17th and 18th Cen. French Engrvs, Etchgs and Color Prints.

MASSILLON, OHIO. Massillon Museum, Mar. 1-31: Pigs from the Salpeter Gal.

MEMPHIS, TENN. Brooks Memorial Art Gallery, Mar. 1-23: 19th Cen. French Pigs (AFA). Mar. 1-30: Student Work from Memphis Junior High Schools.

MIAMI, FLA. Rudolph Galleries, Mar. 1-31: Group Show of Woodstock Artists at Coral Gables, Fla.

MIDDLETOWN, DEL. St. Andrews School, to Mar. 11: French Moderns. Mar. 25-Apr. 8: Mexican Pigs.

MILLBROOK, N. Y. Millbrook School, Mar. 1-22: The Ring and the Glove (AFA).

MILWAUKEE, WIS. Chapman Memorial Library, Milwaukee-Downer College, Mar. 1-31: Lumoscopes by Faith Vilas.

MINNEAPOLIS, MINN. Institute of Art, to Mar. 13: Minneapolis School of Art Faculty Show. Italian Prints. Mar. 15-May 15: Historic Minnesota. Mar. 20-Apr. 15: Art Schools, U. S. A. (AFA). Art Schools, Twin Cities. University Gallery, University of Minnesota, to Mar. 11: Drwgs. To Mar. 28: Mod. Textile Design. Mar. 7-25: The Mod. House.

Walker Art Center, to Mar. 13: A New Direction in Itaglio: The Work of Mauricio Lasansky and his Students. To Mar. 27: Mod. Textiles. Mar. 1-Apr. 3: Delta Phi Delta Ann. Show.

MONTCLAIR, N. J. Montclair Art Museum, to Mar. 20: Social Life in the 80s—Costumes and Accessories. Member's Favorite Prints. Mar. 27-Apr. 17: History of Portrait Pig.

MUSKEGON, MICH. Hackley Art Gallery, Mar. 3-27: The Greater Muskegon Camera Club 14th Ann.

NEWARK, N. J. Newark Art Club, Mar. 1-31: Ann. Exhib. of New Jersey Artists.

Newark Museum, to May: Gifts and Purchases Since 1944. Rabin and Krueger Gallery, Mar. 1-31: W'cols by a Group of N. J. Artists.

NEW BRITAIN, CONN. Art Museum of the New Britain Institute, Mar. 1-Apr. 30: Recent Pigs by Simka Simkhovitch.

NEW BRUNSWICK, N. J. Rutgers University, Mar. 3-24: Kaethe Kollwitz.

NEW HAVEN, CONN. Yale University Art Gallery, to Mar. 13: Recent Accessions to the Gal. Coll. Mar. 1-Indef.: Pigs and Sculpt. from the Coll. of Societe Anonyme.

NEW LONDON, CONN. Lyman Allyn Museum, Mar. 1-25: Pigs from the Cleveland Museum of Art.

NEW ORLEANS, LA. Arts and Crafts Club, to Mar. 19: John Clemmer, One-Man Show. Newcomb Art School, Tulane University, Mar. 1-21: Design and the Mod. Poster.

NEW YORK, N. Y. A. C. A., 63 E. 57, to Mar. 19: Pigs by I. Rice Pereira. Mar. 14-Apr. 2: Sculpt. by Bertha Margoulis.

Alonzo, 58 W. 57, to Mar. 13: W'cols by L. M. Kremp. Mar. 14-Apr. 3: Flowers in Oils and W'cols.

American British Art Center, 44 W. 56, to Mar. 12: Abstract Pigs by Charles Shaw.

Artists' Gallery, 61 E. 57, to Mar. 18: Abstract Pigs by Emerson Woelfert, First One-Man Show in N. Y.

Asia Institute, 7 E. 70, to Mar. 19: Far Eastern Ceramics. To Mar. 31: Pastels of Malayan Peoples by Judith Heard White. Mar. 6-Apr. 2: Buddhist Sculpt. Mar. 23-June 30: The Art of India.

Associated American Artists, 711 Fifth Ave., to Mar. 5: Oils by Nicolai Cikovsky, One-Man Show. To Mar. 19: "The Women"—a Ptg Commentary on the Fair Sex. Mar. 7-26: Oils by Ernest Fiene, One-Man Show. Mar. 28-Apr. 16: Spring Group Show.

Babcock, 38 E. 57, to Mar. 5: Gouaches by Elias Newman. Mar. 7-26: Pigs by Samuel Brecher. Mar. 28-Apr. 16: Pigs by Holmead.

Barbizon-Plaza, 101 W. 58, Mar. 1-31: Oils, W'cols, Pen and Ink and Pencil Drwgs.

Durlacher, 11 E. 57, Mar. 1-26: Pigs by Stephen Greene. Ward Eggleston, 161 W. 57, Mar. 7-26: Group Exhib.

Friedman, 20 E. 49, Mar. 1-31: Pigs and Drwgs by George Shealey.

Garret, 47 E. 12, to Mar. 31: Evening Group Show. Grolier Club, 47 E. 60, to Mar. 31: Work of Edgar Allan Poe.

Kende, 119-121 W. 57, to Mar. 3: Renowned Ptg Coll. Koetser, 32 E. 57, to Mar. 17: Pigs by Richard Colin, George Hausdorff, Reinhard R. Tacke.

Kraushaar, 32 E. 57, to Mar. 12: Pigs by Iver Rose. Laurel, 108 E. 57, Mar. 1-12: IRRC Exhib. and Auction.

Mar. 14-31: S. W. Hayter and Atelier. Julien Levy, 42 E. 57, to Mar. 15: Paul Delvaux.

Metropolitan Museum of Art, 5th Ave. and 82nd, Mar. 4-Indef.: Ancient Art of the Near and Middle East. Mar. 19-May 15: Masterpieces of European Porcelain.

Milch, 55 E. 57, to Mar. 12: Pigs by Louis Di Valentim. Mar. 14-Apr. 2: Pigs by Jay Conaway.

Morgan Library, 29 E. 36, to Mar. 19: Piranesi Drwgs. Museum of the City of New York, 5th Ave. and 103rd, to Mar. 14: School Days: 3 Centuries of Education in N. Y. To Mar. 31: 4 Earliest Records of New Amsterdam, Including Only Record of Purchase of Manhattan Island.

To Mar. 31: Portrait Dolls of the Theatre World (Daniel Blum Coll.). Doris Keane and Her Art.

Museum of Modern Art, 11 W. 53, to Mar. 20: Amer. Pigs. Mar. 29-June 12: Braque Retrospective. To May 1: Great News Photos.

Museum of Non-Objective Painting, 1071 5th Ave., to Mar. 13: Group Show.

National Serigraph Society, 38 W. 57, to Mar. 26: Serigraphs on the U. S. Steamship Lines "Four Aces." A Premier Showing of a Group of Extra Large Serigraphs. Mar. 28-May 7: 10th Ann. Exhib. of Nat'l Serigraph Soc.

Newhouse, 15 E. 57, to Mar. 15: Recent Pigs by Angna Enters.

Harry Show Newman, 150 Lexington Ave., Mar. 1-31: The Amer. Navy.

New York Historical Society, 170 Central Park W., to Mar. 13: Gold Fever, the Calif. Gold Rush. To Mar. 20: Wintertime in Old New York.

New York Public Library, 476 Fifth Ave., to Mar. 15: Paris in Illustrated Books and Prints. New York City Views from the Phelps Stokes Coll. To Mar. 19: Old Valentines.

To Mar. 26: Isaiah Thomas. To Mar. 31: Fritz Eichenberg. Betty Parsons, 15 E. 57, to Mar. 5: Recent Pigs by John Stephan. Mar. 7-26: Richard Pousette-Dart. Mar. 28-Apr. 16: Mark Rothko.

Passedoit, 121 E. 57, to Mar. 12: Pigs by Jefferson Tester. Mar. 14-Apr. 2: Pigs by Houghton Cranford Smith.

Peridot, 6 E. 12, to Mar. 5: Pigs by Melville Price.

Perls, 32 E. 58, to Mar. 26: First New York Showing of Mod. French Pigs, Section I. Mar. 28-Apr. 23: Section II.

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Rabinovitch Photography Workshop, 40 W. 56, to Mar. 31: Photos by the Workshop Group.

Rosenberg, 16 E. 57, to Mar. 12: Monet, Pissarro and Sisley. Mar. 14-Apr. 2: Recent Ptg. by Michel Patrice.

Bertha Schaefer, 32 E. 57, to Mar. 5: Ptg. by Oliver Chaffee. Sculpt. by Fred Farr. Mar. 1-26: Small Ptg. by Ben-Zion. Mar. 28-Apr. 16: Recent Ptg. by Bernice Cross.

Schoenemann, 73 E. 57, to Mar. 10: Works by Paul Girol. Mar. 15-Apr.: Dutch and Eng. Ptg.

Sculptors Gallery, Clay Club Sculpture Center, 4 W. 8, Mar. 1-31: Contemp. Amer. Sculpt.

Jacques Seligmann, 5 E. 57, to Mar. 12: Graphic Circle. Mar. 21-Apr. 9: Ralph Scarlett.

E. and A. Silberman, 32 E. 57, Mar. 1-31: Italian Ptg. of the Pre-Renaissance and Renaissance Periods.

Van Diemen-Lilienfeld, 32 E. 57, to Mar. 5: Mod. French Masters. Mar. 8-21: Ptg. by Armand Moss.

Wayne, 794 Lexington Ave., Mar. 7-Apr. 6: Antonio Frasconi.

Whitney Museum of Art, 10 W. 8, to Mar. 27: Max Weber Retrospective Exhib.

Wildenstein, 19 E. 64, to Mar. 5: Loan Exhib. of Italian 19th Cen. Ptg. and Donatello's Statue of San Lodovico.

Willard, 32 E. 57, Mar. 1-26: Ptg. by Norman Lewis.

NORFOLK, VA. *Norfolk Museum of Arts and Sciences*, Mar. 6-27: Mod. Amer. Ptg. and Bronzes (Norfolk Soc. of Arts Spring Exhib.). Mar. 13-Apr. 3: W'cols by Edmund S. Campbell, One-Man Show. Oils by Members of the Art Corner Gal.

NORTHAMPTON, MASS. *Smith College Museum of Art*, Mar. 6-27: Contemp. Chinese Ptg. (AFA).

NORWICH, CONN. *Slater Memorial Museum*, Mar. 6-20: Ptg. Drwgs and Photos by Eastern Conn. Artists (Norwich Art Assn.).

OAKLAND, CALIF. *Mills College Art Gallery*, to Mar. 6: Mills Permanent Coll. of Old Master Drwgs. Mar. 13-Apr. 10: Architecture of the Andes. Indian Baskets. Peruvian Textiles.

Oakland Art Gallery, Mar. 6-Apr. 3: 1949 Ann. Exhib. of Oil Ptg. and Sculpt.

OKLAHOMA CITY, OKLA. *Oklahoma Art Center*, Mar. 1-21: W'cols by Lydia Beede Todd. To Mar. 27: Oils by Ernest Blumenschein. Mar. 1-30: Textiles from Scalmandré Mus. of Textiles. Mar. 21-Apr. 18: Pyramid Painters.

OMAHA, NEBR. *Society of Liberal Arts, Joslyn Memorial Art Museum*, to Mar. 13: 16th Ann. Six States Exhib. Mar. 4-30: Omaha Camera Club Local Show.

OXFORD, MISS. *Mary Buie Museum*, Mar. 1-Apr. 1: Art Work by City Schools. Ann. Doll Show.

OXFORD, OHIO. *Western College*, Mar. 1-22: The Prophets by Aleijadinho (AFA).

PASADENA, CALIF. *Pasadena Art Institute*, to Mar. 27: Japanese Prints. Mar. 4-27: Pasadena Soc. of Artists. Southern Calif. Arts and Crafts. Mar. 29-Apr. 24: Pasadena City Schools.

PHILADELPHIA, PA. *American Swedish Historical Museum*, to Mar. 31: Sweden Today, Photog. Exhib.

Art Alliance, to Mar. 27: Ptg. by Bernard A. Kohn. Mar. 4-Apr. 3: Whole-House Architectural Exhib. Mar. 5-Apr. 7: Ptg. by Edith Jaffy. Mar. 29-Apr. 24: Ptg. by Margaret Gest.

Contemporary Art Association, Mar. 9-30: The Artist Looks at Man, Oils and Sculpt.

Moore Institute of Art, Mar. 1-20: Scalmandré Fabric Exhib. Mar. 22-Apr. 7: Advertising Art.

Pennsylvania Academy of Fine Arts, Mar. 8-May 15: Phila. Artists' Gallery. Mar. 11-Apr. 4: Ann. Exhib. of Oils, Sculpt., W'cols and Black and White. Mar. 21-28: Ancient Inca Civilization.

Print Club, Mar. 7-25: Exhib. of Prints and Drwgs. by Members of Workshop and Drwg. Class of Print Club. Mar. 11-30: 10th Ann. Exhib. of Amer. Color Print Soc.

Woodmere Art Gallery, to Mar. 13: Regional Art Centers and Pa. Soc. of Miniaturists.

PINEVILLE, LA. *Louisiana College*, to Mar. 6: 25 and Under (AFA).

PITTSBURGH, PA. *Carnegie Institute*, Mar. 1-22: Book Jackets (AFA).

PORTLAND, MAINE. *Sweet Memorial Art Museum*, Mar. 6-27: 66th Ann. Exhib. of Ptg. in Oil, Section II.

PORTLAND, ORE. *Portland Art Museum*, to Mar. 15: Mark Sponenberg, Ore. Guild of Painters and Sculptures. Mar. 1-10: Drwgs from Santa Barbara Mus. of Art. Mar. 1-31: Japanese Prints.

PRINCETON, N. J. *Art Museum, Princeton University*, Mar. 1-13: Sculpt. by Joe Brown. Mar. 7-20: 17th and 18th Cen. French Drwgs.

PROVIDENCE, R. I. *Museum of Art, Rhode Island School of Design*, to Mar. 9: "Isms" in Art Since 1800.

Providence Art Club, to Mar. 6: Edna W. Lawrence. Mar. 8-20: Providence W'col Club. Mar. 22-Apr. 3: C. Gordon Harris.

QUINCY, ILL. *Quincy Art Club*, Mar. 20-Apr. 15: Ptg. from the Bay Region (AFA).

RACINE, WIS. *Charles A. Wustum Museum of Fine Arts*, Mar. 1-22: Eugene Atget's Magic Lense. Mar. 15-Apr. 15: Serigraphs (Nat'l Serigraph Soc.).

RALEIGH, N. C. *State Art Gallery*, Mar. 6-29: Ptg. by William Meade Prince.

RICHMOND, IND. *Art Association of Richmond*, Mar. 6-24: 14th Ann. Arts and Crafts Exhib. Mar. 6-21: Semi Antique Rugs from Asia Minor, Persia and the Caucasus (AFA).

RICHMOND, VA. *Virginia Museum of Fine Arts*, to Mar. 20: The Painters of Canada. Mar. 24-Apr. 24: 12th Va. Artists Exhib.

ROCHESTER, N. Y. *Memorial Art Gallery*, to Mar. 27: Group of Oil Ptg. (Midtown Gal.). 13th Rochester Internat'l Salon of Photog. George Eastman Coll. of Ptg.

ROCKFORD, ILL. *Rockford Art Association*, Mar. 7-Apr. 13: Ann. Rockford Public School Exhib.

ROCKLAND, ME. *William A. Farnsworth Library and Art Museum*, to Mar. 5: Amer. Arts and Crafts from America House. Mar. 10-Apr. 1: Knox County Camera Club, Ann. Exhib.

RUSTON, LA. *Louisiana Polytechnic Institute*, Mar. 20-Apr. 15: Ptg. for You (AFA).

SACRAMENTO, CALIF. *E. B. Crocker Art Gallery*, Mar. 1-31: Mod. Designs by Lorraine Miller. W'cols by Othello Weston. Old Master Ptg. and Drwgs. Calif. School. Mar. 10-20: Billawski Jewelry. Mar. 15-31: Haitian Ptg. Mar. 26-31: Photographs-Sculp. Lesson.

ST. LOUIS, MO. *City Art Museum*, to Mar. 21: Oskar Kokoschka Exhib. To Mar. 31: Contemp. Amer. Prints from Mus. Coll. Mar. 1-31: Group 15—Local Artists.

ST. PAUL, MINN. *St. Paul Gallery and School of Art*, to Mar. 13: Sculpt. by Ramsey Wieland. Ptg. by Paul Wieghardt. Mod. Woodcuts. Mar. 17-Apr. 17: Lynn Thompson Coll. of Ptg.

SAN ANTONIO, TEX. *Witte Memorial Museum*, to Mar. 6: Ptg. for You (AFA). Mar. 16-Apr. 3: Faculty of Dept. of Art, U. of Tex.

SAN DIEGO, CALIF. *Fine Arts Gallery*, Mar. 7-31: The Artist in Social Communication. Mar. 1-31: Sculpt. by Margaret Bennett Kassler. Contemp. Amer. Ptg. (Kraushaar Gal., N. Y.).

SAN FRANCISCO, CALIF. *Legion of Honor*, to Mar. 8: Ghosts Along the Mississippi (AFA).

San Francisco Museum of Art, to Mar. 13: Photos by James Fitzsimmons. To Mar. 20: 68th Ann. Exhib. Oil, Tempera and Sculpt. of the San Francisco Art Assn. Mar. 24-May 8: Paul Klee Retrospective Exhib. Mar. 7-Apr. 24: Design in the Dining Room. Mar. 9-Apr. 3: Rental Gallery. Mar. 15-Apr. 3: Mod. Church Art (MOMA). Mar. 14-Apr. 17: Photos by Fred G. Lyon, Jr.

SANTA BARBARA, CALIF. *Santa Barbara Museum of Art*, Mar. 12-Apr. 1: Drwg Exhib. Calif. W'col Soc. Permanent Coll.

SANTA FE, N. MEX. *Museum of New Mexico*, One-Man Shows by N. Mex. Artists. New Mex. Artists Series Traveling Exhib. to N. Mex. Communities.

SARASOTA, FLA. *Sarasota Art Association*, to Mar. 5: Ann. Jury Members' Show. To Mar. 12: Pepsi Cola Traveling Show. Mar. 13-26: Circus Subjects. Mar. 27-Apr. 9: Open Show—Members and Non-Members.

SARATOGA SPRINGS, N. Y. *Skidmore College*, Mar. 1-27: Competition for Printed Fabrics (MOMA).

SCRANTON, PA. *Everhart Museum of Natural Science and Art*, to Mar. 10: Americana (AFA). Mar. 1-31: Recent Print Acquisitions.

SEATTLE, WASH. *Henry Gallery, University of Washington*, to Mar. 14: Lyonel Feininger. Photographing Science (Life Mag.). Parnassus. Mar. 14-Apr. 4: Glen Alps. One-Man Show. Carolyn Schneider Print Coll. In and Out of Focus (MOMA).

Seattle Art Museum, to Mar. 6: Los Angeles Painters. Mural in the Making. Early Christian Art. Ptg. by George Post and Alden Mason. Mar. 10-Apr. 3: N. W. Print-makers 21st Internat'l. 1948 Mus. Accessions. Ptg. Drwgs and Engrvgs by Frederico Cantu. Women Painters of Washington, Nat'l Newspaper Snapshot Awards.

SIOUX CITY, IOWA. *Sioux City Art Center*, Mar. 1-31: Amer. Ptg. of the 20th Cen. Prints from the Nat'l Serigraph Soc.

SPRINGFIELD, ILL. *Illinois State Museum*, to Mar. 31: Prize-Winning Ptg. from the 2nd Old Northwest Territory Exhib.

Springfield Art Association, Mar. 4-31: Nat'l Assn. of Women Artists, W'col Show.

SPRINGFIELD, MASS. *George Walter Vincent Smith Art Gallery*, to Mar. 6: Drwgs and Prints by Kuniyoshi (AFA). Mar. 8-27: Amer. Color Print Soc. Ann. Mar. 27-Apr. 17: Miller Co. Exhib.

Springfield Museum of Fine Arts, Mar. 6-27: Springfield Art League Jury Exhib.

SPRINGFIELD, MO. *Springfield Art Museum*, to Mar. 6: Ancient Peruvian Textiles (AFA). Mar. 7-Apr. 5: Ann. Exhib. of Work Done in Springfield Schools and Colleges.

STATEN ISLAND, N. Y. *Staten Island Museum*, Mar. 6-Apr. 6: Craft Exhib.

SYRACUSE, N. Y. *Syracuse Museum of Fine Arts*, Mar. 2-Apr. 3: 23rd Ann. Exhib. of the Associated Artists of Syracuse.

Syracuse University, Mar. 1-22: Folk Arts of the South Amer. Highlands (AFA).

TACOMA, WASH. *Tacoma Art Association*, Mar. 9-Apr. 3: Oils by Edgar Ewing. One-Man Show. What is Mod. Ptg? (MOMA).

TERRE HAUTE, IND. *Indiana State Teachers College*, Mar. 1-22: Work by L. Moholy-Nagy (AFA).

TOLEDO, OHIO. *Toledo Museum of Art*, to Mar. 6: Toledo Camera Club Exhib. Mar. 13-Apr. 3: Ptg. by John Swalley. Mar. 1-22: Jewelry Under \$50 (AFA). Mar. 22-31: Masterpieces from Berlin Museums.

TOPEKA, KANS. *Mulvane Art Museum, Washburn Municipal University*, Mar. 9-31: Exhib. of Contemp. Textiles (Scalamandré Museum of Textiles). Portraits in Prints.

TRENTON, N. J. *New Jersey State Museum*, Mar. 6-27: Amer. Textiles '48 (AFA).

UNIVERSITY, LA. *Louisiana State University*, Mar. 7-19: Egypt (Life Mag.). Mar. 21-Apr. 5: Houses, U. S. A. (Life Mag.).

URBANA, ILL. *University of Illinois*, to Apr. 3: Exhib. of Contemp. Amer. Ptg.

WASHINGTON, D. C. *Corcoran Gallery of Art*, to Mar. 20: Amer. Drwgs and W'cols from Permanent Coll. Mar. 26-May 8: 21st Biennial of Contemp. Amer. Oil Ptg. *Howard University Gallery*, Mar. 1-22: Drwgs and Renderings of the St. Louis Jefferson Mem. Competition (AFA). *Library of Congress*, Mar. 5-June 15: Centennial Minnesota Territory. Mar. 15-Apr. 8: Swiss Books Exhib. *Little Gallery*, to Mar. 15: French and Eng. 18th Cen. Engrvgs. Mar. 15-Apr. 15: Eng. Political Cartoons 1775-1825.

Pan American Union, Mar. 16-Apr. 17: Mex. Children's Ptg.

Phillips Gallery, to Mar. 7: French Prints from Daumier to Matisse. Mar. 13-29: Ptg. by Joseph Solman.

WESTFIELD, MASS. *Westfield Athenaeum*, Mar. 1-31: Scalmandré Textiles.

WEST PALM BEACH, FLA. *Norton Gallery and School of Art*, to Mar. 6: 31st Ann. Exhib. by Members of the Palm Beach Art League. Mar. 11-20: W'cols and Graphic Art.

WICHITA, KANS. *Wichita Art Association*, to Mar. 13: Dorothy Sherry. Eng. W'cols. Mar. 15-Apr. 15: Nat'l Decorative Arts.

Wichita Art Museum, Mar. 14-Apr. 4: Ptg. of French Children (MOMA).

WILMINGTON, DEL. *Society of Fine Arts, Delaware Art Center*, Mar. 7-Apr. 3: Stained Glass Exhib.

WINTER PARK, FLA. *Morse Gallery of Art, Rollins College*, Mar. 13-27: Contemp. Amer. Ptg. 10th Ann. South-eastern Circuit.

WORCESTER, MASS. *Worcester Art Museum*, to Mar. 27: Portraits of Women, 16th to 20th Centuries.

YOUNGSTOWN, OHIO. *Butler Art Institute*, to Mar. 6: Design in Nature (AFA). Polish Manual Arts (AFA). Mar. 15-17: Pepsi-Cola Show.

ZANESVILLE, OHIO. *Art Institute*, Mar. 1-31: Children in Art, an Exhib. of Old Masters.

Where to Show

NATIONAL

INDIANA, PA. *6th Cooperative Art Exhibition*, Apr. 23-May 23. State Teachers College. Open to all artists. Media: oil, watercolor, tempera. Prizes. Jury. Entry fee \$5. Entry cards due Mar. 21. Work due Mar. 28. For further information write Orval Kipp, Dir., Art Dept., State Teachers College, Indiana, Pa.

LAGUNA BEACH, CALIF. *8th National Print Exhibition*, Apr. 28-May 29. Laguna Beach Art Association. Open to American artists. Media: block prints, engravings, etchings, lithographs, monotypes and silk screen process. Entry fee \$1. For further information write R. L. Babcock, Laguna Beach Art Association, Laguna Beach.

PHILADELPHIA, PA. *26th Annual Exhibition of Etchings*, Apr. 8-29. Print Club. Open to all artists. Media: only prints made during 1948 and 1949. Jury. Prizes. Work due Mar. 24. For further information write the Print Club, 1614 Latimer St., Philadelphia.

TULSA, OKLA. *4th Annual National American Indian Painting Exhibition*, May 3-July 3. Philbrook Art Center. Open to all artists of North American Indian or Eskimo extraction. Media: oils and watercolors. Jury. Prizes. For further information write Dorothy Field, 2727 Rockford Rd., Tulsa.

WICHITA, KANS. *Decorative Arts—Ceramic Exhibition*, Apr. 16-May 15. Wichita Art Association. Open to all living American craftsmen. Media: textile weaving, silver-smithing, jewelry and metalry, ceramics, ceramic sculpture. Jury. Prizes. Entry fee \$2. Work due Mar. 31. For further information write Mrs. Maude G. Schollenberger, 401 North Belmont Ave., Wichita.

REGIONAL

ALBANY, N. Y. *14th Regional Exhibition, Artists of the Upper Hudson*, May 4-June 5. Albany Institute of History and Art. Open to all artists who live within 100 mile radius of Albany. Media: oil, watercolor, pastel, sculpture. Jury. Prizes. Work due Apr. 9. For further information write Robert G. Wheeler, Albany Institute of History and Art, 125 Washington Ave., Albany 6.

CALENDAR Continued

ATHENS, OHIO. 7th Annual Ohio Valley Oil and Watercolor Show, July 1-31. Edwin Watts Chubb Gallery, Ohio University. Open to residents of Ohio, Ind., Ill., W. Va., Pa., and Ky. Media: oil and watercolor. Jury. Prizes. Entry cards due June 1. Work due June 10. For entry cards and further information write Dean Earl C. Seigfried, College of Fine Arts, Ohio University, Athens.

GRAND RAPIDS, MICH. 5th Annual Exhibition, *Friends of American Art*, May 2-30. Grand Rapids Art Gallery. Open to artists of Western Michigan. Media: oil, watercolor, sculpture, ceramics, graphic arts, drawings, pastels, prints. Jury. Prizes. Entry cards due Apr. 9. Work due Apr. 16. For further information write Richard B. Hough, Chairman, Western Michigan Exhibition, 230 E. Fulton St., Grand Rapids.

MINNEAPOLIS, MINN. Centennial Minnesota. June. Dayton Company. Open to artists working in Minn., Wis., Iowa, N. Dak., S. Dak., Mont., Mich. Media: oil, watercolor. Work must depict some aspect of Minnesota life. Jury. Prizes. Work due Apr. 15. For further information

write Centennial Minnesota, The Dayton Company, Minneapolis.

SIoux CITY, IOWA. Iowa May Show, April 30, Sioux City Art Center. Open to anyone who votes in Iowa. Media: paintings in oil. Jury. Prizes. Work due Apr. 15 at the Art Center, 613 Pierce St. For further information write Mrs. Nicholas O'Millinuk, American Association of University Women, Sioux City.

SPRINGFIELD, MO. 19th Annual Exhibition, Apr. 9-May 7. Art Museum. Open to artists living and working in Missouri and the 8 adjacent states. Jury. Work due Mar. 31. For entry cards and further information write Winslow Ames, Dir., Springfield Art Museum.

TULSA, OKLA. 9th Annual Exhibit of Oklahoma Artists. Apr. 5-May 1. Philbrook Art Center. Open to all artists living in Oklahoma. Media: oils, watercolors, graphic arts, sculpture. Jury. Prizes. For further information write to Bernard Frazier, 2727 Rockford Road, Tulsa.

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